

*The Portraits of*

# JOHN HOWARD SANDEN



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**JOHN HOWARD  
SANDEN**

In 1969, the artist John Howard Sanden arrived in New York to pursue a career in portraiture. It proved to be a phenomenally successful quest. Within a few short months of his arrival in the city, he had established his studio on West Fifty-Seventh Street and was attracting important clients and sitters, found himself appointed to the teaching faculty of the Art Students League, and was affiliated with the leading galleries dealing in portrait commissions. Within five years, the artist felt sure enough of himself to expand his teaching through nationwide tours. To his amazement, in city after city, his announced lectures and demonstrations were thronged by artists turning out in groups as large as seven hundred at a time. In 1979, he engaged a New York theatre for the first of nine week-long national conferences for portrait artists. Hundreds participated in what was — up to that time — the largest such seminars ever presented. By the time his appetite for such efforts began to diminish, the records of the teaching organization he had founded in 1974, *The Portrait Institute*, revealed that some 34,000 artists had participated.

With all of this activity, the artist's professional schedule of commissioned portraits was never interrupted. Now, 26 years and some six hundred portraits later, John Howard Sanden offers in this volume the selected best of his output. Sixty portraits are presented as full-page color plates, with the artist's commentary on the painting and its creation. The book begins with a review of the history of the *premier coup* ("direct attack") tradition in portraiture, tracing its origin in the work of seventeenth century Spanish master Diego Velázquez down to the present time. Eleven examples of *premier coup* masterpieces are shown in color, including, in addition to Velázquez, works by Hals, Van Dyck, Raeburn, Lawrence, Zorn, Sargent, Sorolla, Serov and Orpen.

The book concludes with a special section entitled *John Sanden's Creative and Technical Procedure*, in which the artist provides a detailed step-by-step description of his methods, including many technical details that will be of great interest to other painters.

In a moving foreword, famed minister Bryant M. Kirkland (himself the subject of two included Sanden portraits) provides a framework for understanding the appeal of the portraitist's craft:

"Perception, not just pigments, creates a memorable portrait. Both the beholder and the beheld engage in a stylistic dialogue, which gently reveals the hopes and fears, the dreams and memories of the subject. Little clues and hints emerge in the growing confidences exchanged while brush strokes fly or are poised in contemplation. ... The subject wants to be seen in the best light and to be remembered as having reached somewhere near his dreams, for lurking in every portrait is the shadow of mortality and the yearning for immortality."



The First  
JOHN SINGER SARGENT  
BRONZE MEDAL

Presented by  
The American Society of Portrait Artists  
To John Howard Sanden  
For Lifetime Achievement  
May 29, 1994



*The Portraits of*  
**JOHN  
HOWARD  
SANDEN**



MADISON SQUARE PRESS

Also by John Howard Sanden:  
*Painting the Head in Oil*, 1976

With Elizabeth Sanden:  
*Successful Portrait Painting*, 1984  
*Portraits From Life*, 1999

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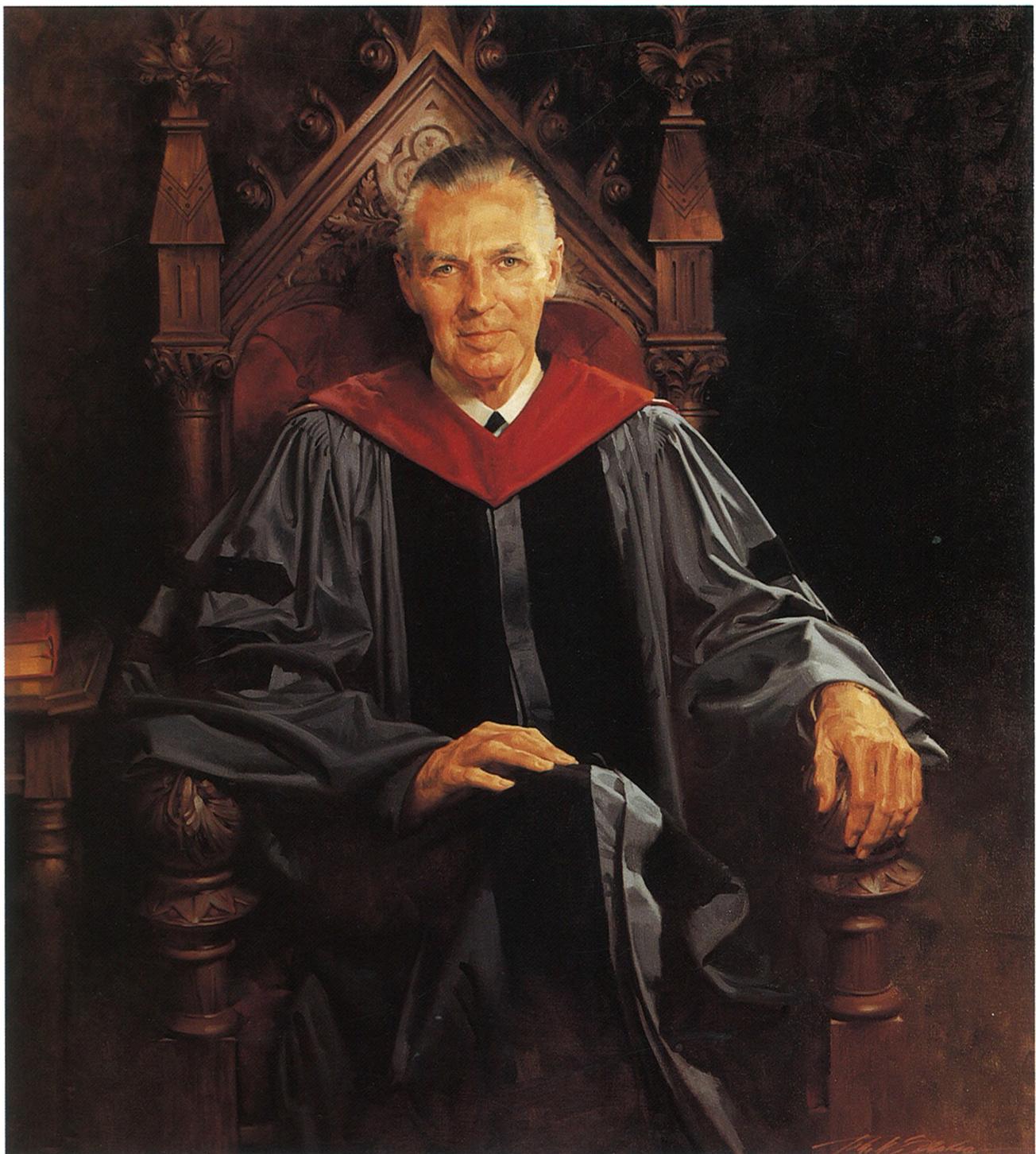


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*Printed in Hong Kong*

*To my wife, Elizabeth,  
for her unfailing inspiration,  
love and support*



THE REVEREND DR. BRYANT M. KIRKLAND, D.D., LL.D., L.H.D., S.T.D., Litt.D.  
1980

Distinguished minister, author, conference speaker, Dr. Bryant Kirkland served the Presbyterian Church (USA) in pastorates in New York City (Fifth Avenue Presbyterian Church), Washington, D.C. (National Presbyterian Church), Tulsa, Oklahoma, (First Presbyterian Church) and others. In addition he was president and chief executive officer of the American Bible Society. On Easter Sunday, 2000, just over a month after composing this foreword, Dr. Kirkland died in Richmond, Virginia. (See also pages 96 - 97.)

*"Precious in the sight of the Lord is the death of His saints."*  
Psalm 116:15

# Foreword

By Dr. Bryant M. Kirkland

**T**he painting of a portrait can be a spiritual experience both for the painter and the subject, because an adequate reproduction of a human personality involves discernment of the light shining within.

Part of the illumination also shines out of the inner perception and intuition of the painter. It takes a clear eye to interpret the meanings of the lights and shadows playing across the features of the model. The history of a person's inner battles is hinted in the gentle creases and furrows around the eyes and across the brows, and even more deeply graven in the secrets of the heart.

Perception, not just pigments, creates a memorable portrait. Both the beholder and the beheld engage in a stylistic dialogue, which gently reveals the hopes and fears, the dreams and memories of the subject. Little clues and hints emerge in the growing confidences exchanged while brush strokes fly or are poised in contemplation.

Jesus talked about the light that lighteth every person who comes into the world. He also warned that if that light is shrouded, how great is the inner darkness. And that applies to both the subject and the artist. It takes inner clarity to perceive and interpret the light within another person. Portrait painting is spiritual interpretive art — not chemical photography.

The subject wants to be seen in the best light and to be remembered as having reached somewhere near his dreams, for lurking in every portrait is the shadow of mortality and the yearning for immortality.

Here is where the artist is also a philosopher and a therapist as he or she helps the subject to express his hidden aspirations and sketch his dreams. The imagination of the artist can help to fulfill the vision by the placing of light, by the careful selection of suggested icons, symbolic mementos, and interpretive fabric designs.



*Dr. Bryant Kirkland and John Sanden at the unveiling in New York of the portrait honoring Dr. Kirkland's service as president of The American Bible Society. See page 96.*

Quite obviously Jesus of Nazareth never painted any portraits in oils, but he sketched unforgettable portraits with bold strokes in brief words. Who can forget the face of the anguished prodigal son, the tortured countenance of St. Peter in the hour of his denial at early cockcrowing, the fearful pride of Pontius Pilate in his imperious judgment, the unbelieving relief in the eyes of the woman caught in the act of adultery and forgiven. Jesus recognized the importance of the inner light flashing all over the countenance of a person to reveal the inner hopes and fears, the defeating dreads and the exalting aspirations toward a noble life.

No one ever forgets the artist or the experience of having one's portrait painted because it is a soul-searching inner experience. Likewise, even the casual stranger engages in further silent reflective dialogue with any portrait she may confront. What was the person like? What are the clues in the sitting that reveal the story and character of the person on the canvas? What did the artist reveal? Silently, the viewer reflects upon his or her own life, the meaning of eminence and the immanence of immortality.

John Howard Sanden knows how to paint light because he recognizes the spiritual light shining out of every person, as well as the spiritual light shining from God into every human being. He recognizes that a portrait is not only a picture of reflected light and shadows on a person's visage, but it is also an intuitive glimpse of the light shining from within a person's heart, mind and soul. That is why this collection of selected distinguished portraits is a memorable gallery of the nobility of the human spirit striving to express the divine light that lighteth every person.

Bryant M. Kirkland  
*Minister Emeritus,*  
*Fifth Avenue Presbyterian Church, New York.*

*“The subject wants to be seen in the best light and to be remembered as having reached somewhere near his dreams, for lurking in every portrait is the shadow of mortality and the yearning for immortality.”*

DR. BRYANT M. KIRKLAND

# Introduction

Please let me say just a word about the process of selection of the paintings which appear in this volume. Over the past three decades, I have been privileged to paint some six hundred portraits. Sixty of them appear in this book. How I wish I had a complete pictorial record of them all! But, alas, in the rush and complexity of day-to-day professional practice, with always several portraits moving through the studio in various stages of completion, it has not been possible to record each one photographically.

Many were completed "on location" and could not be taken to the photographer's studio to be recorded. Thus, many valuable images of distinguished subjects were not available when this volume was contemplated. Perhaps half of the paintings were in fact photographed. Hence a difficult selection process was still necessary. Realizing that this book would be of interest primarily to artists, I made the final selection with this audience in mind — selecting those paintings which I felt would present elements of interest to others engaged in the same art. A listing of portrait subjects, which begins on page 156, includes the names of many of the subjects whose portraits are, regrettably, not included.

The photographic reproductions of the paintings that you see here are entirely the work of one man — master photographer of fine art Mr. Tony Mysak of New York City. I owe an incalculable debt to him for his faithful service and friendship over the past thirty years. I have never found any other photographer who could come close to Tony's skill in the difficult art of photographing oil paintings. Tony's early training as a fine painter himself, of course, added immensely to his sensitive skills. This book would not have been possible without him.

My wish is that this volume will be helpful to others who have attempted the very difficult art of portraiture. I have had in mind both my artist colleagues and the many art students who are studying portraiture in art schools across the land and privately in their own studios — while I wrote the commentaries that accompany each painting. Also for this audience, I have included a section on creative and technical procedure — "shop talk" — at the back of this book.

John Howard Sanden

*Carnegie Hall  
New York City*



*John Howard Sanden*

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POPE INNOCENT X

By Diego Rodriguez de Silva y Velazquez

1650

Arguably, this is the greatest portrait ever painted. The power of the artist's achievement in evoking the living, breathing quality of a human being is truly extraordinary. The remarkable realism of the head, hands and garments has been achieved with great economy of means. The artist appears to have applied his colors directly to the ground of the canvas, using very fluid washes of color, reserving impasto effects for the lightest lights.

# The *Premier Coup* Tradition in Portrait Painting

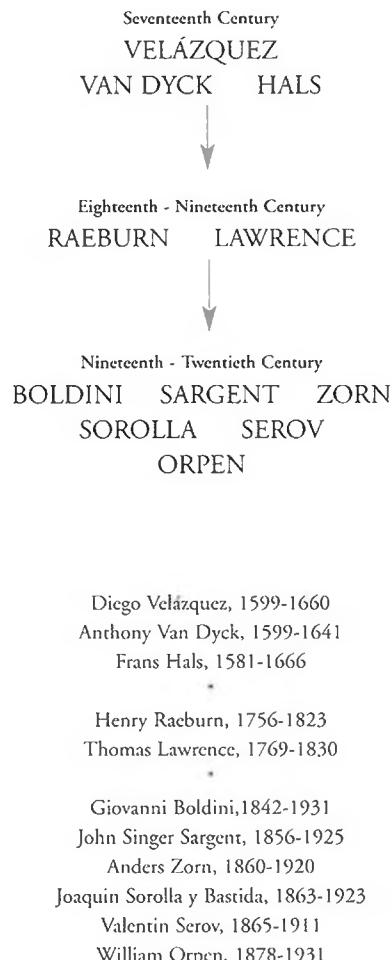
Throughout the long practice of portraiture, two dominant stylistic approaches have shaped the flow of history. One very influential school has been that of the "concealed brush stroke," wherein the artist seeks to render his image with a careful and polished technique — with the final results achieved through a build-up of layers of work. A competing approach has challenged artists to attempt the achievement of their ultimate results in a direct attack on the canvas, in which the image begins to take on its final look with the very first strokes of color. Obvious exemplars of the former would be Holbein, David and Ingres. Examples of the latter, or *premier coup* technique are the subject of this essay.

A remarkable recent book, *Velázquez: The Technique of Genius*,\* reports the results of X-ray tests on the great Spanish master's work. It appears that Velázquez executed his works either directly on the ground of the canvas, or on a thinly applied underpainting tone. For the most part, the painting is comprised of fluid washes of color, with very little body. One noted critic, on first seeing the great masterpiece *Las Meninas* in the original, asked, incredulously, "Where is the painting?"

The emotional power of Velázquez's work has been extraordinarily potent down through the centuries. The simple diagram on this page is intended to emphasize the direct way in which the baton of *premier coup* directness has been passed along, from seventeenth century Madrid, Amsterdam and London right into our own era, where it constitutes a very dominant theme in contemporary portraiture, both in America and abroad.

Note how closely contemporary are the dates of Velázquez, Van Dyck and Hals. These three towering masters, each working separately in the widely-separated worlds of Spain, Holland and England, were all developing a decisive *premier*

## A Stylistic Family Tree



\**Velázquez: The Technique of Genius*, by Jonathan Brown and Carmen Garrido. Yale University Press, New Haven and London, 1998.

## Seventeenth Century

Note the dates given below of these three artists — they are almost exactly contemporaries. Working separately within their own cultures and traditions, each artist developed an extraordinary command of the *premier coup* technique. These paintings each are brilliantly realistic in the lively recreation of a vibrant human *persona*, yet achieved with a simple and forthright directness. The paint appears to have been applied directly to the canvas, and for the most part left alone, without subsequent overpaintings.



Above: DIEGO VELÁZQUEZ, 1599-1660,  
*Juan de Pareja*.

Top right: FRANS HALS, 1581-1666, *The Laughing Cavalier*.

Right: ANTHONY VAN DYCK, 1599-1641, *James Stuart, Duke of Richmond and Lenox*.



*coup* technique. Their work is so stylistically related that one might even expect the three to have emerged from the same atelier.

**I**t is instructive to analyze the brushwork in the three masterpieces which are reproduced on the facing page. The Velázquez painting, which may be examined in New York's Metropolitan Museum, never fails to astonish artists who study it. The realism is so breathtaking — the subject appears about to move and speak — that it is hard to accept the extreme simplicity with which the artist achieved his effects. To quote authors Jonathan Brown and Carmen Garrido:

“...Velázquez's technique evolved towards greater simplification and rapidity of execution. Unlike the majority of contemporary painters in Spain, Velázquez did not base his method on superimposing layers of color, but rather devised a succinct way to reach the desired effects. His rapid, precise touches of the brush and his diluted pigments allowed him to set artistic goals which other painters could scarcely envision. While taking whatever was useful from the traditional techniques, he executed his pictures with a self-conscious artistry in which every detail, however small it might be, is given due weight in the final composition. All his strategies are directed by specific pictorial intentions. In creating his pictures, he employs a variety of brushstrokes — long, short, or medium; loose or precise as a miniaturist — always aiming for the most efficient way to produce what he wants us to see; his palette is limited, his touch, quick and sure.”

The Hals painting goes far beyond the Velázquez in its perfection of detail. Seeing this painting (or any Hals) in reproduction is always misleading. The effects that seem photographic in their perfection when viewed in a small color plate are quite the opposite when observed in the original. That intricate detail of embroidery in the sleeve — while very precisely observed — is rendered with great freedom and directness. That intricate detailing in the lace — while drawn with unsurpassed exactitude — is nonetheless executed with a superb sureness. There is nothing labored or over-refined here! Author Rockwell Kent pays a delightful tribute to Hals in his popular book *World-Famous Paintings*:\*

“Many have been the painters who worshiped at the altar of Frans Hals. And with what dismal results! Worship inspired imitation; imitation brought forth artistic atrocities.

Hals used a technique so intimately related to his personality that an attempt to copy his style is like trying to acquire angelic virtues by wearing wings. Virtuosity can be repeated. Hals had more than simple virtuosity. He had character and a unique personality, and expressed both forcefully.

The poor souls who sit and waste their days copying old masters in dimly lit museums, measuring distances and mixing pigments with infinite perfection — let them copy Hals! Square inch by square inch, compare closely the copied color and brush strokes. Miraculously accurate — the original seems reborn. But place the copy beside the true picture and stand back. Then look, and look hard. The gulf is as wide as the difference between life and death.

For Hals had the world's most fluent brush and a warm, probing, adventurous spirit. Art hasn't had such a mixture again since his time.”

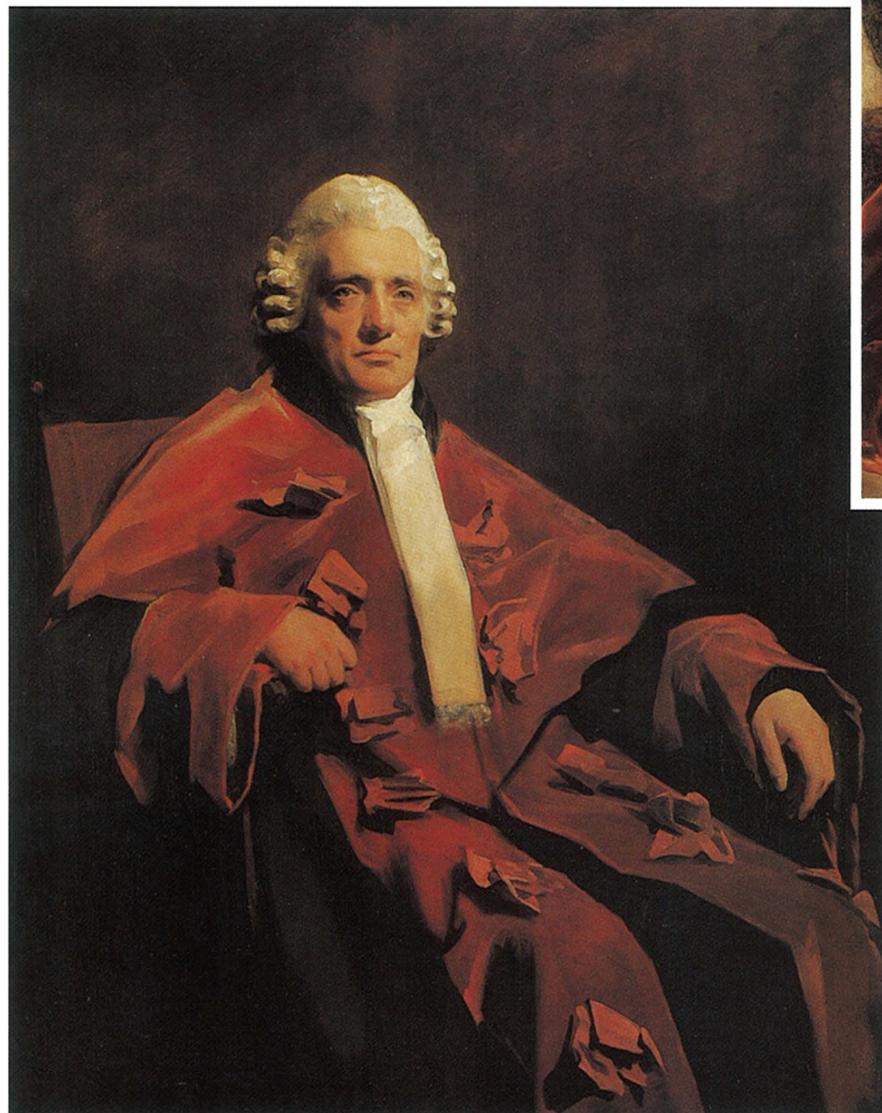
Anthony Van Dyck was born in Antwerp in 1599, the same year as Velázquez. He became a favored pupil of Peter Paul Rubens. Like Velázquez, he became a favored court painter at an early age. In 1620, at the age of twenty-one, he went to London at the request of Charles I. He thereafter was painter-in-ordinary to the king and a

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\* *World-Famous Paintings*, edited by Rockwell Kent. Wise and Company, Publishers, New York, 1939.

## Eighteenth and Nineteenth Century

Here are two classic examples of English portraiture. Raeburn's preoccupation was with form as revealed by light and shade. His touch is sure and boldly definite. The image seems as solid as if it were carved from marble and lit by a spotlight. The Lawrence is more subtle. Each surface is rendered with great sensitivity, from the velvet robe to the delicate modulations in the flesh.



Left: SIR HENRY RAEURN,  
1756-1823, *Lord Robertson*.

Above: SIR THOMAS  
LAWRENCE, 1769-1830, *John  
Julius Angerstein*.

favorite of English society. He died of overwork at forty-two. This stately portrait of the Duke of Richmond shows classical grand-manner portraiture at its very highest and best. The figure is both elegant and natural. While aristocratic and commanding, the figure is nonetheless that of a very real and believable human being. The dog is a marvel of draftsmanship and tonal observation.

The eighteenth century was a glorious era for English portraiture. Visitors to the Metropolitan Museum's famous Gallery 14 (Eighteenth Century English Portraits) are overwhelmed by the visual feast the room affords. Before an incredible array of contemporary artistic greatness, the viewer is surrounded by masterpieces by Gainsborough, Reynolds, Raeburn, Lawrence, Romney and Hoppner. But even amid such a powerhouse display of genius, the works of Raeburn and Lawrence stand out. The work of Sir Henry Raeburn is noteworthy for its exceptionally strong handling of light and shade. The brushstrokes are broad and sure. The forms thus rendered exist with a solidity and volume rarely equalled and never surpassed in painting. No wonder that the youthful John Singer Sargent traveled to Edinburgh to make careful copies of Raeburn's work.

Katherine Baetjer, curator of European paintings at the Metropolitan Museum, gives us this vivid description of Raeburn's portrayal of Lord Robertson:\*

"... a sharp light illuminates the wig and brow, throwing the sitter's nose into relief while carving out the bony structure of the right side of his face with deep shadow. Raeburn attacks the drapery and ribbons with a flurry of varicolored strokes — red, salmon, white, and pure black — which suggest the dense textures, pliability, and brilliance of the materials. In the abstractions of his patterns as well as the sensuous qualities of his pigment, Raeburn was ahead of his time."

In 1792, Thomas Lawrence succeeded Sir Joshua Reynolds as principal painter to the King of England, George III. In 1815, Lawrence painted a series of twenty European heads of state who were allied with Britain in the defeat of Napoleon. This work established Lawrence as the leading portraitist in Europe. In 1820, he was elected president of the Royal Academy. He died in 1830, at the age of 61, covered with honors. Lawrence's portraits are beautifully conceived, elegant and atmospheric, very pleasing in color. His sureness, as well as delicacy, with tonal values make his paintings of great interest to other painters.

### Principles of the Premier Coup Technique

Begin directly on a white, untoned canvas, or on an unobtrusive neutral ground.

Draw with the brush.

Attempt the final effect from the very first application of color.

Base the work on observation alone — not on memory or recollection.

Make every stroke count. Use the largest brush possible. Try to make one stroke do the work of many.

Proceed from the general to the particular, from the larger masses to the smaller.

Work with speed. Finish in one session, if possible.

Every stroke is a drawing stroke. The drawing is paramount.

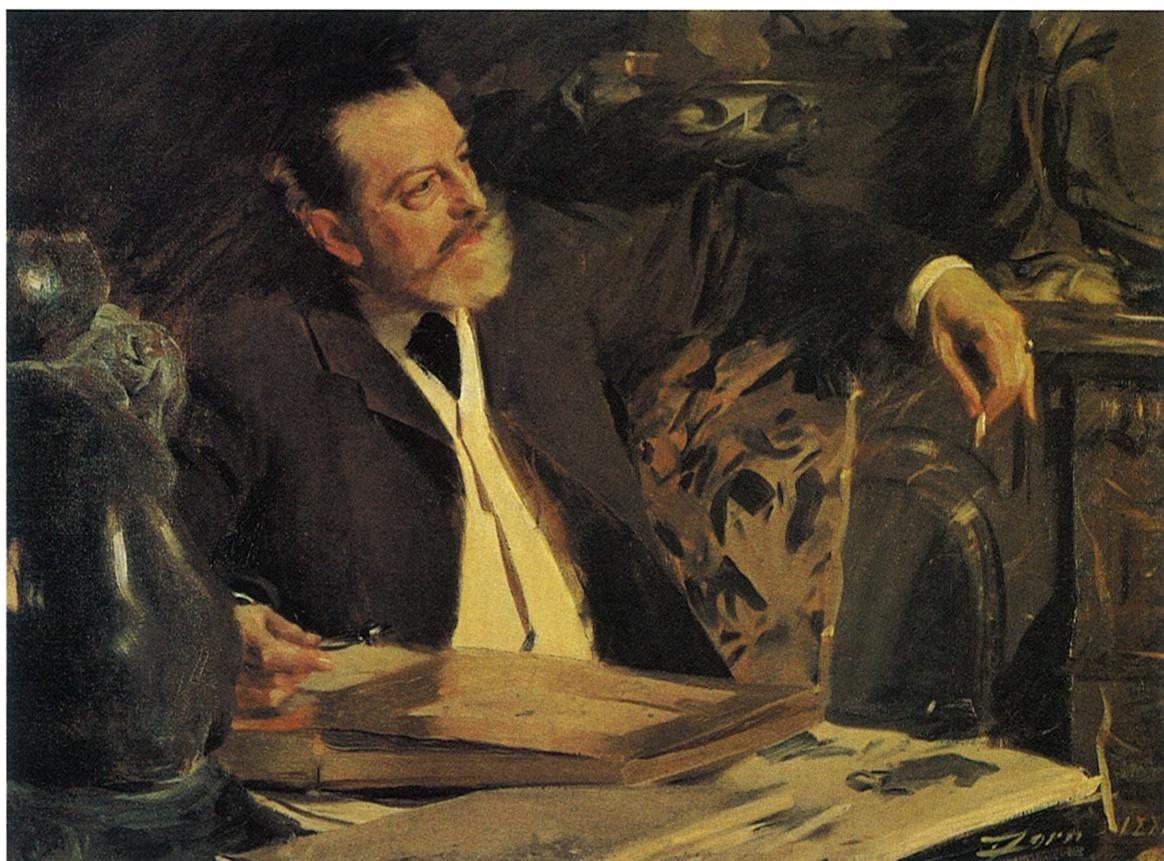
Make careful and critical tonal (value) judgements.

Be deliberate and decisive. Don't push the paint around unnecessarily. If possible, leave it alone.

\* *British Portraits in The Metropolitan Museum of Art*, by Katherine Baetjer. The Metropolitan Museum of Art Bulletin, Summer 1999.

## Nineteenth and Twentieth Century

The advent of the international Impressionist movement gave added impetus to the *premier coup* style. The American expatriate John Singer Sargent was a colossus astride the art worlds of two continents. His dazzling painterly style influenced several generations of artists on both sides of the Atlantic. Here (along with Giovanni Boldini) are the chief practitioners of the Sargentian *bravura* manner in the latter half of the nineteenth century and the beginning of the twentieth. Sargent's style and conceptions continue to influence portraiture in contemporary America and Europe.



During the latter third of the nineteenth century, there arose a worldwide interest in direct stroke (*premier coup*) painting. The leading practitioners of this historic style were doubtless stimulated by the accelerating impressionist movement. It was entirely reasonable to expect that the impressionists' experiments with rapid visual effects and "broken color" would fuel the *premier coup* tradition. Another influence was undeniably the rise of the new invention of photography. While many of the impressionists may have disdained the incorporation of photographic aids into their work, it is incontrovertible that the new medium of photogra-



Far left: ANDERS ZORN, 1860-1920, *Portrait of Antonin Proust*.

Left: JOHN SINGER SARGENT, 1856-1925, *Lord Ribblesdale*.

Above: JOAQUIN SOROLLA Y BASTIDA, 1863-1923, *Clotilde Seated on the Sofa*.

phy was stimulating new ways of seeing the visual world.

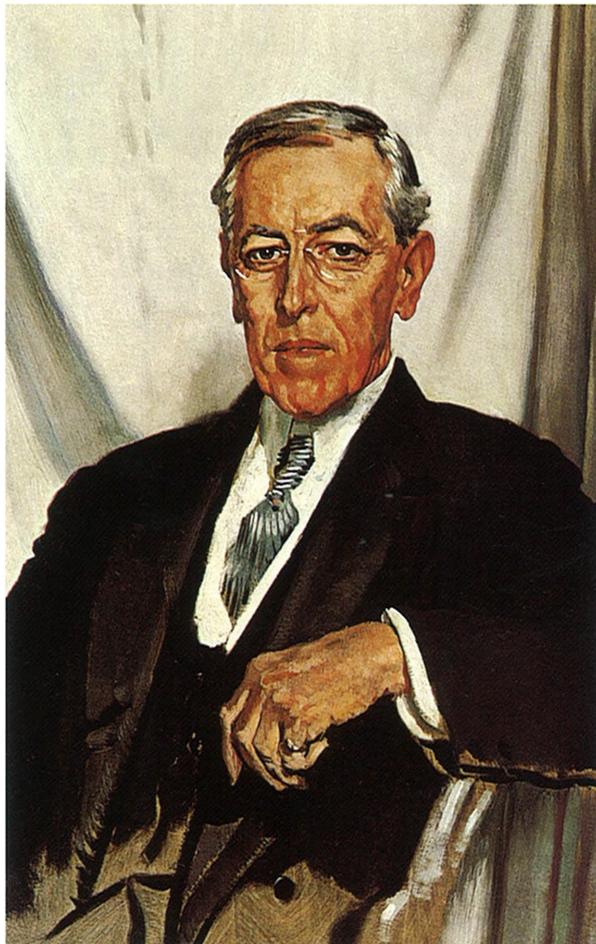
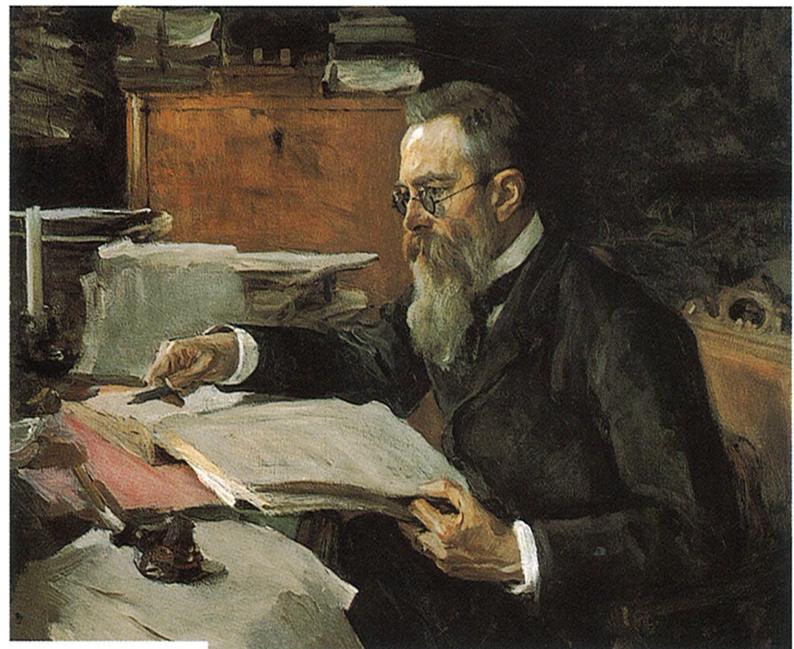
The young American expatriate John Singer Sargent burst onto the international art scene in 1884 by exhibiting his eyebrow-raising *Portrait of Madame Pierre Gautreau* (later *Madame X*) at the Paris Salon of that year. This summary, from the dustjacket of the recent biography by Trevor Fairbrother:\*

\* *John Singer Sargent*, by Trevor Fairbrother. Harry N. Abrams, Inc., Publishers, in association with The National Museum of American Art, Smithsonian Institution, 1994.

## Nineteenth and Twentieth Century, *continued*

Valentin Serov was an influential Russian artist who painted portraits with trenchant realism and emotional power. His observation was sharp and precise, and the directness and boldness of his painting technique added to the impact of his work.

William Orpen, the Irish master, created this striking impression of Woodrow Wilson while the president was in attendance at the World War I peace conference at Versailles, reportedly completing this study in ninety minutes (see page 69).



Above: VALENTIN SEROV, 1865-1911, *Portrait of Nikolai Rimsky-Korsakov*.

Left: SIR WILLIAM ORPEN, 1878-1931, *President Woodrow Wilson*.

"Throughout his life, Sargent painted portraits of famous beauties, celebrities, politicians and blue bloods on both sides of the Atlantic. From the onset of his career he astonished critics and patrons alike with his extraordinary virtuosity in the handling of paint; he combined stylish bravura with incisive, realistic powers of observation, and was widely hailed as a modern heir to Velázquez. ... the writer Henry James, a friend of the artist, said that Sargent's portraits possessed 'a knockdown insolence of talent and truth of characterization.'

The youthful Sargent enrolled in the Parisian atelier of the fashionable portraitist Carolus-Duran, where the twin emphases were directness of brushwork plus a careful study of tonal values. In her thoughtful book *Interpreting Sargent*,\* author and critic Elizabeth Prettejohn writes:

"Sargent did not follow the Impressionists' experiments in replacing the traditional academic organization by tonal values, that is shades of light and dark, with a system of contrast by colour alone. In its adherence to a strong tonal structure his painting might be said to have remained conservative throughout his life. But Sargent's elaboration of tonality as the basic principle of pictorial design went beyond its role in traditional academic procedure. ... Carolus did not ... permit his students to draw their designs beforehand ... but encouraged them to begin by brushing the basic tonal relationships in flowing paint, directly on the canvas surface."

Sargent's towering success and influence were felt all around the world. In America, an entire generation of artists fell under his spell, with some very fine work being done in "the Sargent manner." The Philadelphia artist Cecilia Beaux produced many brilliant portraits with a Sargent-esque flair. In New York, Irving Ramsey Wiles was a leading exponent of the Sargent "school." William Merritt Chase escaped from Sargent dominance by virtue of his own strong personality and talent.

In Europe also, artists were working in the Sargent manner. In Sweden, Anders Zorn was painting beautiful, flowing compositions. From Italy, the extraordinary Giovanni Boldini was an international success with his flamboyant style. And in Spain, Sorolla was painting the brilliant light and color of his native land with a bold, unerring technique. In Russia, the great Ilya Repin was teaching a generation of young artists to paint with vigor and decisiveness, with Valentin Serov and Nicolai Fechin among his outstanding disciples. In Britain, Augustus John began to create strikingly original portraits in an impressionistic style, as did William Orpen and others.

It was now nearly four hundred years since Velázquez had spread those "fluid washes of color." The dramatic *premier coup* tradition was flourishing, and still being enthusiastically passed on to future generations.

### The Premier Coup Tradition in Portraiture

#### HALL OF FAME

##### ITALIAN

Titian  
Giambattista Tiepolo  
Giovanni Boldini  
Antonio Mancini

##### SPANISH

Diego Velázquez  
Joaquin Sorolla y Bastida

##### DUTCH, FLEMISH

Frans Hals  
Sir Anthony Van Dyck

##### SWEDISH

Anders Zorn

##### ENGLISH

Sir Henry Raeburn  
Sir Thomas Lawrence  
William Orpen  
Augustus John

##### RUSSIAN

Ilya Repin  
Valentin Serov  
Nicolai Fechin

##### FRENCH

Jean Honore Fragonard  
Carolus-Duran  
Henri Regnault

##### AMERICAN

John Singer Sargent  
William Merritt Chase  
Frank Duveneck  
Cecilia Beaux  
Robert Henri  
Irving Ramsey Wiles  
Howard Chandler Christy

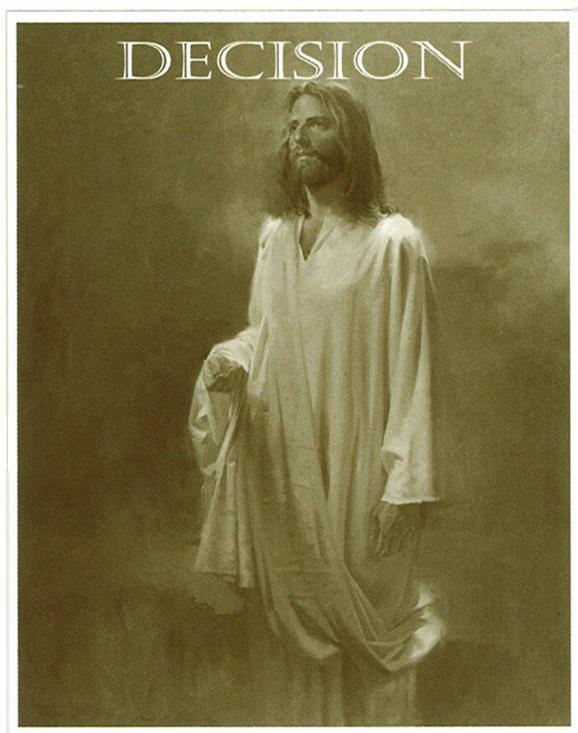
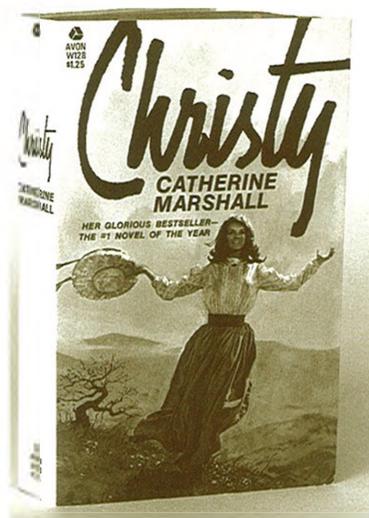
\* *Interpreting Sargent*, by Elizabeth Prettejohn. Stewart, Tabori & Chang, New York, 1998.



Photograph by Russ Busby

## *An Early Start In Christian Art*

Graduating from art school in Minnesota in 1960, I plunged into a career in church-related designing and illustrating, including a nine-year stint as an art director for Rev. Billy Graham (photo at left). Eventually, I began doing free-lance assignments for book publishers and periodicals.



# Memoir of a Fortunate Journey

My first art teacher was my father. Dad was a Presbyterian minister and evangelist. I guess he was the hardest-working man I ever knew. The ministry was everything to him. He devoted incredibly long hours to his work. But he did occasionally relax, and it was to his love of sketching that he would turn. I can recall him sitting at his desk in his study, dressed in his dark ministerial suit, taking a pad of paper and pencils from a desk drawer. He would sit back, and draw from memory. His favorite subject was horses. He drew from his memories of a youth spent first on a farm in Louisiana, then as a cowboy on the Texas plains.

But when Dad decided to start me in drawing (I was six years old at the time), he did not teach imaginative work. Instead, he sat me down at a table near his desk, provided me with a stack of white typewriter paper and a fountain pen filled with blue ink. Next to the white paper he placed a large book entitled *Abraham Lincoln: His Life in Photographs*. Dad opened the book and turned to the first photograph. My instructions were to copy the picture as faithfully as I could. Of course I had to translate the tones of the photograph into the two elements of dark blue ink and white paper. Dad would then critique my work, dwelling on the degree of my fidelity to the details of the original.

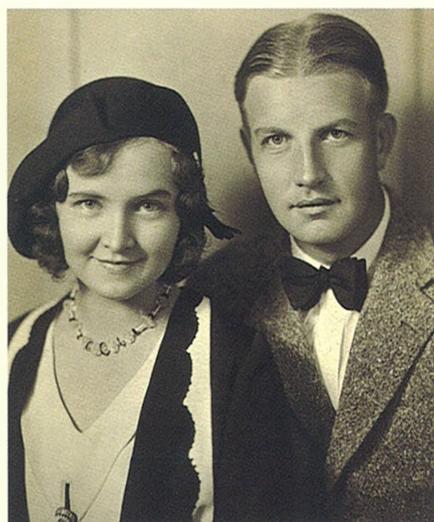
I was instructed to work my way entirely through the Lincoln book, until I had copied every picture. Then I was given a book entitled *The Life of Christ Visualized*. Again, I was to faithfully draw each picture, paying careful attention to the details.

This was not the best art training, but looking back now from the perspective of a lifetime in artwork of various kinds, I can see some real advantages in it. First, Dad's teaching emphasized fidelity to the truth. I learned to carry out the assignment, regardless of how I felt about the subject matter. And the fountain pen — what an unforgiving instrument that was!

Dad continued to encourage my art studies. When I was in elementary school in Baton Rouge, Louisiana, Dad would walk with me on Saturday mornings down to the old State House, on a bluff overlooking the Mississippi River, where I was enrolled in art classes. At noon, when the class was over, he would be waiting for me when I emerged.

When the time came for me to decide on college, I chose the Minneapolis School of Art (we had moved from the South to Minnesota when I was thirteen). There was never any talk of my going to seminary to follow in his footsteps. My love for drawing and painting was so obvious, and so strong, that art school was the only thing I ever considered.

The Minneapolis School of Art in the fifties was a bubbling cauldron of disparate forces. The strongest, of course, was abstract expressionism, which was sweeping the art world at that time. As a result, we were subjected to a lot of really silly teaching. The famous Josef Albers came from Yale to teach us how to paint



Carolyn and O.E. Sanden, about 1930. My Dad was my first art teacher. His teaching style was unorthodox, but it had its good points.



## *Carnegie Hall*

Many do not realize that a vast complex of artists' spaces exists above New York's great concert auditorium. There are some 140 studios, in myriad styles and sizes. In 1974, Elizabeth and I leased a large corner studio on the tenth floor, with a stunning view of Central Park and truly superb painting light. We have stayed on in the building for more than 26 years (at this writing).

We briefly left Carnegie Hall in the mid-eighties, returning to a smaller space (pictured below). The building has a magical character, derived partly from its rich history (it was built in 1890) but also from the lively artistic diversity of the studio tenants: painters, musicians, writers, dancers, architects and actors.



very neat squares of color, using masking tape to achieve very clean edges. Vaclav Vitlalil came from the Art Students League in New York to teach us how to make great sweeping strokes of black charcoal across big sheets of paper. I would come home at night looking like a chimney sweep. And the great Oskar Kokoschka came from Austria and spent a summer with us, painting crazed portraits and exploding landscapes. We did our best to emulate his pyrotechnic style, in which the goal seemed to be to use up quickly all the color from every tube in our paintboxes.

There was one instructor whom I loved. Gustav Krollman was an elderly painter from Austria, slender and genteel, a member of the old school. He taught life drawing in a conservative, traditional manner, emphasizing careful observation and visual "measuring." His approach seemed so lucid and positive, and the results we achieved in his class were so encouraging. It was painful to me to hear Mr. Krollman ridiculed by the avant-garde instructors and students. Eventually, when I was in my third year at the school, Krollman was fired. It was a bewildering time. The artists I admired, such as the great portraitist John Singer Sargent and the famous illustrator Norman Rockwell, were dismissed as retrograde, second-rate, and contemptible. But the school was unable to separate me from my convictions.\*

I was determined to dedicate my art — whatever talent I had — to the field of Christian art. As seniors at the art school, we were supposed to create a body of work based on a theme. Most of the students were doing large abstract paintings. I selected the *Trial and Crucifixion of Christ*, and painted a series of large illustrative pictures on this theme. My paintings were not very good — I wince when I see pictures of them. Everyone I knew, except my father, discouraged me and criticized the series. None of the instructors was willing to help me or offer advice. Dad helped me stretch the canvases, and together we set them up around the walls of the basement of our house. When the project outgrew the basement, Dad let me move upstairs into the dining room. It must have been awful for my mother, having all my painting paraphernalia and disorder all over the house. But I finished the series and managed to graduate from the school.

I took some miscellaneous jobs with printing companies in downtown Minneapolis, selecting firms that specialized in church-related printing. Soon this led to my joining the evangelistic organization that the newly-famous young Rev. Billy Graham had established in Minneapolis. (Our family's move to Minnesota had come about so that Dad could take a job as a dean of the Northwestern Schools, a small religious college of which Billy Graham, then in his twenties, was president). I stayed with the Graham organization for nine years. It was an exciting time. The Billy Graham "cru-sades" were sweeping across the whole world; everywhere he went, enormous crowds turned out to hear him. The media attention Graham received in those days was phenomenal — like that which "rock" stars and politicians receive today. I had married my first wife, Priscilla, a lovely girl from Montana, bought a house in the suburbs, and had a good life. But I had a gnawing feeling inside that there was something "more" out there somewhere, and burned with a sense that I had capacities that were not being used. I wanted to go to New York.



*My crucifixion paintings were exhibited in a tabernacle at the Montrose Bible Conference in Montrose, Pennsylvania, in 1957.*

I t was a crazy idea. I had only been to New York a few times, for brief visits, and the place terrified me. But I had a link to the great city. In 1968, I spent all my savings to print a small brochure, reproducing in black-and-white several of my religious paintings. I printed a thousand brochures, but could only think of a dozen people to send them to. I started at the top, and mailed brochures to the art directors of the *National Geographic* magazine, *Life* magazine, and *Reader's Digest*. After mailing

\* It is now fifty years later, and Sargent and Rockwell are still my favorite artists.



## 130 West Fifty-Seventh Street



**W**hen Elizabeth and I married in 1973, we moved into a duplex apartment in the old (1909) Renaissance Studios building on West Fifty-Seventh Street in New York. It was a spectacular apartment, including a double-height studio with fireplace and balcony, numerous bedrooms, five baths and two small maid's apartments. Realizing that it was much too extravagant for us, we reluctantly left after one year.

Twenty-two years later, on an impulse, we returned to the grand old place, refurbishing it as The Portrait Institute, and launched into a year-round program of demonstrations, exhibitions and workshops that continued through 1998.



twelve envelopes, I couldn't think of anyone else. Three days later, the telephone rang in my studio in Golden Valley, Minnesota.

The voice on the phone was that of Kenneth Stuart, the art director of *Reader's Digest*. Mr. Stuart was the most famous art director in America. For years he had been art editor of the nation's most popular magazine, *The Saturday Evening Post*. It was Ken Stuart who had worked with the great Norman Rockwell and all the other famous illustrators who worked for the *Post*. When the *Post* went into decline because of the rise of television, Ken Stuart had moved to *Reader's Digest*. He had a manuscript on his desk for a book that the *Digest* was re-publishing as a "condensed" book. The book had a religious theme, and every illustrator Stuart had called was busy. He was in a mood of desperation when my brochure arrived on his desk. He was willing to gamble on an untried young artist from Minnesota. Stuart mailed the manuscript to me.

The book was *Christy*, by Catherine Marshall. Mrs. Marshall was the widow of the Rev. Peter Marshall, the famous Presbyterian minister who served for many years as the chaplain of the United States Senate. Peter Marshall had been a classmate of my father's in seminary. I was eager to illustrate the book. I have never worked so hard on anything in my life as I did on those pictures.

Eventually, I illustrated four books for the *Digest*, but, more importantly, Stuart graduated me to the magazine itself. I began painting portraits for *Reader's Digest*. I remember doing Bob Hope, King Hussein, Walt Disney and Mother Teresa. In all, I believe I did eighty-five portraits for the *Digest*. The time had come. I resigned my job at the Billy Graham Association, sold my house, and said good-bye to my friends. In the summer of 1969, Priscilla and I got into our new Chevrolet Impala, along with our cat, and headed for New York City. As we rolled towards Wisconsin, I did not know that it would be twenty-three years before I would ever see Minneapolis again.

We arrived in the great city with enthusiasm, seemingly limitless youthful energy (I was thirty-four), boundless naiveté, and enough money to last about three weeks. Landing in Manhattan in the blaze of August, I immediately fell permanently in love with the Big Apple. I was thrilled by the noise and chaos in the streets, the limitless possibilities, and the greatness I seemed to see everywhere. The first day I saw Marian Anderson coming out of a music store across from Carnegie Hall, Mrs. Douglas MacArthur and her son walking on the sidewalk in Times Square, and — going in to enquire about the "apartment for rent" sign on 130 West Fifty-Seventh Street — I rode up in the elevator with Woody Allen.

We rented the apartment — the upper half of a duplex occupied by the movie actor Jose Ferrer. It had terrible south light, and seemed terrifyingly expensive (\$399 per month). But the Art Students League was just up the street.

I went to the League to enroll in the Robert Brackman evening class. The great portrait artist was the most famous teacher of painting in America, and he was now approaching the end of his long teaching career at the League. I could not wait to join his crowded class. But just before going in to the League office to enroll, something cosmic happened.

The annual League instructors' exhibition was open that evening in the second floor gallery. Each instructor showed one painting. On the opposite wall as I entered was a monumental Brackman. I made directly for it. Hanging beside it was a small painting by another instructor — it was the most beautiful thing I had ever seen. The painting was a portrait of a lovely gray-haired lady in a black dress. She wore a hat, and a gauzy veil covered her face. The colors and tones seemed to float and shift with a palpable aliveness. The brush strokes were bold, flowing and dramatic. The edges of the forms shimmered and melted, one into another. I had never seen such sheer loveliness in all my life. Bending close to catch the signature, I saw for the first time the flowing script that read one word: Oppenheim.



Samuel Edmund Oppenheim,  
1901-1992.



Lady in Black, by Oppenheim.

## Ridgefield, Connecticut



By 1998 I had been commuting into New York for fourteen years (in 1985 we had purchased a country property in Connecticut's lovely Fairfield County). The time had come for a change. We hired a builder to replicate the Renaissance Studios main room (page 26) as an addition to our Ridgefield house. Now, instead of a two-and-a-quarter-hour commute (each way), I can saunter down a flight of steps from our bedroom and be at my easel. You can understand why I am blissfully happy with the new studio. Why didn't I do it long before?



Thoughts raced through my mind: could I learn to paint like that? Was it in fact painted, or did that image just somehow exist in a romantic, mysterious world of its own? Yes, it was oil paint all right — and it was a miracle. And who was this Oppenheim, after all, and what would he be like? I dashed downstairs, my heart pounding, and signed for the Oppenheim class!

**A**s I write this, it has been more than thirty years since that transforming evening. Within a year, Samuel Oppenheim had retired from teaching, and I had been appointed by the League to take his place. With Oppenheim's help and guidance, I had begun a career as a portrait painter. My work was exhibited at Portraits, Incorporated, and I was busy with assignments (*Reader's Digest* had now faded into the background). With incredible brashness, I announced a series of ten lectures on portraiture at the League (*lectures, mind you!*). The ten-week series was sold out; each evening there was a line of standees across the back of the gallery. I stood on a platform with a microphone around my neck, painting and talking for two hours on a subject about which I knew very little. The series lasted twenty-three years.

I branched out, giving summer workshops in my studio, which by now was in Carnegie Hall. My daughter Pam was born in 1972, and her mother, Priscilla, died suddenly (of a cerebral hemorrhage) a year later.

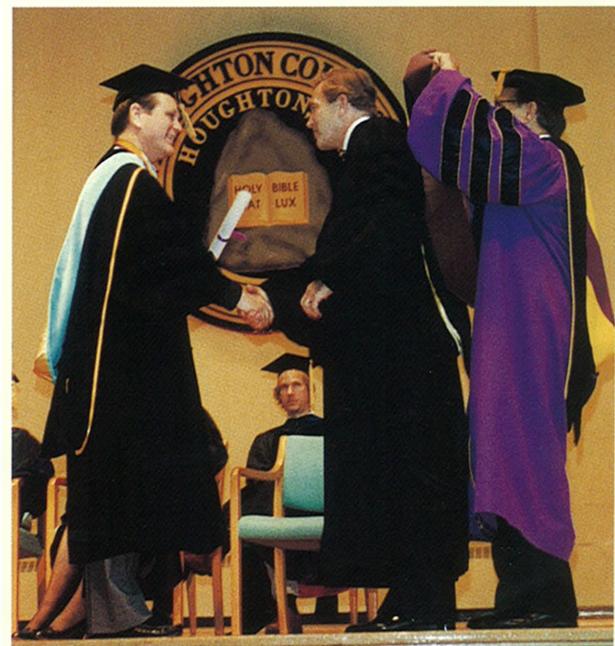
Elizabeth Schneider was a tall, beautiful artist in my League class. She was my star pupil, the class monitor, and a whirlwind at everything she took a hand at. I fell hopelessly in love, and we were married less than a month after our first date.

In the twenty-six years that have passed since then, Elizabeth and I have partnered in an incredible variety of projects. We rented a New York theatre and announced an annual series called The National Portrait Seminar. Hundreds came from all over the world for the nine annual sessions of this week-long event. We went on the road with one-day seminars, criss-crossing the nation with several hundred turning out in each city. The climax came in 1984 when seven hundred artists registered for a four-day seminar in Chicago. We have written three books together: *Painting the Head in Oil* (1976), *Successful Portrait Painting* (1984) and *Portraits From Life* (1999). Elizabeth has been a wonderful mother to Pam, who is now twenty-seven. In 1984 Jonathan was born. He is sixteen now, and he's a marvelous young man.

I have painted over six hundred portraits (many of them are listed in the back of this book). It has been an exciting life. As it turns out, the most important thing in life was taught to me by my father, but it wasn't drawing. My dad introduced me to the Lord Jesus Christ who is at the center of my life. I am eagerly looking forward to seeing Him face to face. I will ask Him to sit for me, and I am going to do a really great portrait. I can't wait.

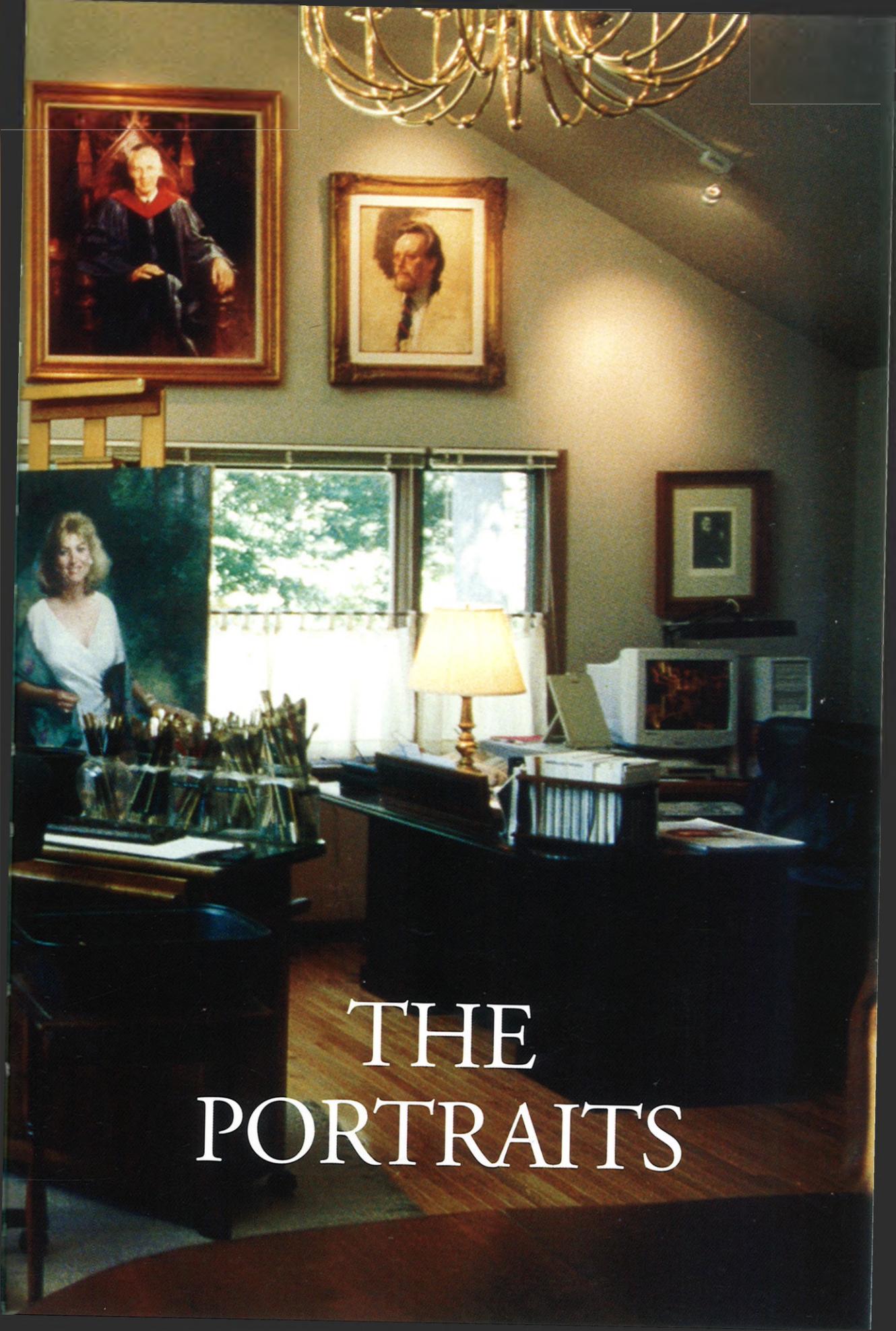


*My demonstrations at the Art Students League in New York drew enormous crowds, beginning in 1972. I was young and brash, and the students crowded in to watch me paint, and to hear what I had to say. Elizabeth is in this picture (arrow) though I had not yet met her.*



*Here I am receiving the Doctor of Fine Arts degree at Houghton College, 1994.*





# THE PORTRAITS

## G E O R G E A . D O U G L A S S

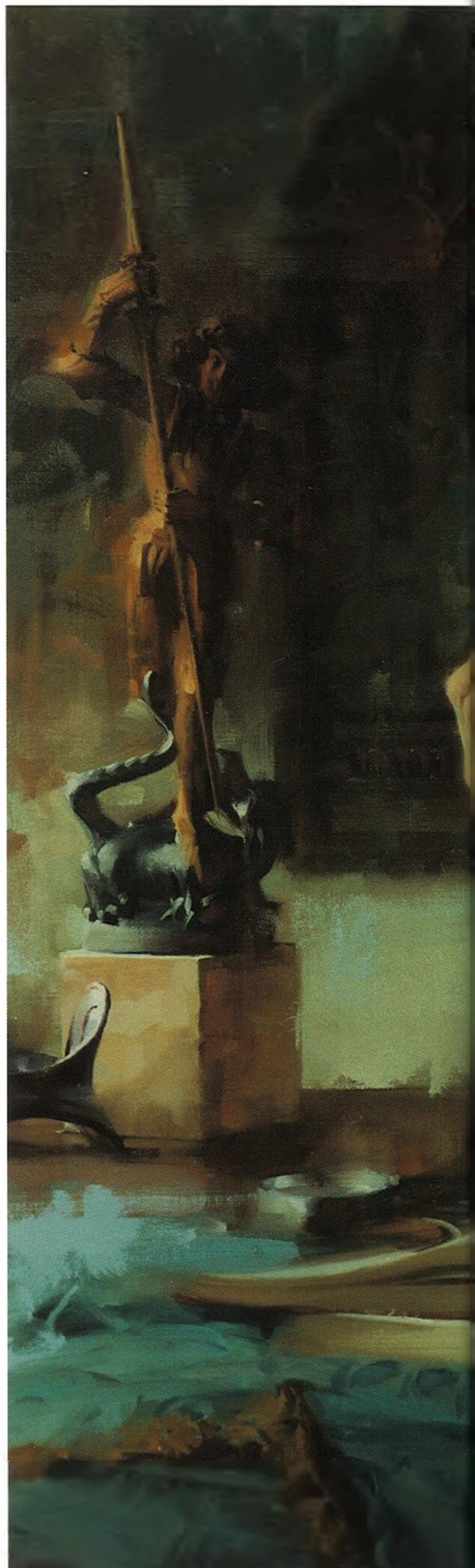
Oil on canvas, 33" x 36" (84cm x 91cm), 1972

Collection, Mr. and Mrs. George A. Douglass  
Riverside, Connecticut

**G**eorge Douglass is a brilliant conservator and specialist in medieval European arts. His beautiful home in Connecticut abounds with suits of medieval armor, tapestries, carvings and related *objects d'art*. In my painting, he is shown researching the history of an exquisite fragment of stained glass. In the background of the painting is to be dimly seen a carved religious triptych, while a small bronze Saint George does battle with an iron dragon.

This was one of my very first portraits in New York, and I was still feeling my way stylistically. I was eagerly attempting to emulate the free brushwork of my mentor Oppenheim at the Art Students League. The result is a painting with a very animated surface, and, if I do say so myself, some very interesting brushwork. Looking at this painting nearly thirty years later, I rather wish I had continued down this road. Even the casual reader perusing this book will find most of the paintings more conservative in technique. Here there is a blue fabric on the table, and it is indicated by a collection of rather inconclusive blue blobs of paint. Today I would devote a great deal more attention to this detail, carrying it much further. But I think I was having more fun in 1972, when this was painted.

I have always urged students of painting to put up a fierce resistance to "market pressures," which usually come in the form of a client urging more finish and completeness. I urge the student to follow his or her heart in matters of style and technique.





M R S . W I L L I A M J . A R M F I E L D I V

Oil on canvas, 56" x 40" (142cm x 102cm), 1994

Collection, Mr. and Mrs. William J. Armfield IV

Greensboro, North Carolina

**I** have always found it difficult to paint very beautiful women. The essence of the problem is that a beautiful woman can be — and often is — also a human being of intellectual depth and strong character. The portraitist has before him the challenging task of portraying the deep human qualities within a glamorous and eye-catching outer packaging. Perhaps it's really impossible to capture both in an oil painting. In the case of Mrs. Armfield, I beheld before me a warm, gracious and friendly human being, the mother of a large family, the supportive wife of a widely admired business executive and philanthropic leader, and a spectacularly stylish woman. As a result of my quandary on how to convey all of this, I made a number of false starts. I believe there were at least three complete versions before we arrived at the image reproduced here.

In the first attempt, Mrs. Armfield wore a smart-looking daytime outfit with blazer and tartan skirt. Result: too routine and "suburban"-looking. The second attempt involved a white skirt and brilliant pink blouse (one hand in a skirt pocket) — very dramatic — and much too informal. No real drama. Then emerged this spectacular dress — a dress few women could wear with genuine flair. The effect was sensational.

Mrs. Armfield took this pose in the foyer of her beautiful Greensboro home, which is filled with exquisite objects d'art and carefully-chosen furnishings. I was pleased to also paint Mr. Armfield (Billy) and a vast canvas which included Mr. and Mrs. Armfield plus their seven children.



CLARK M. CLIFFORD

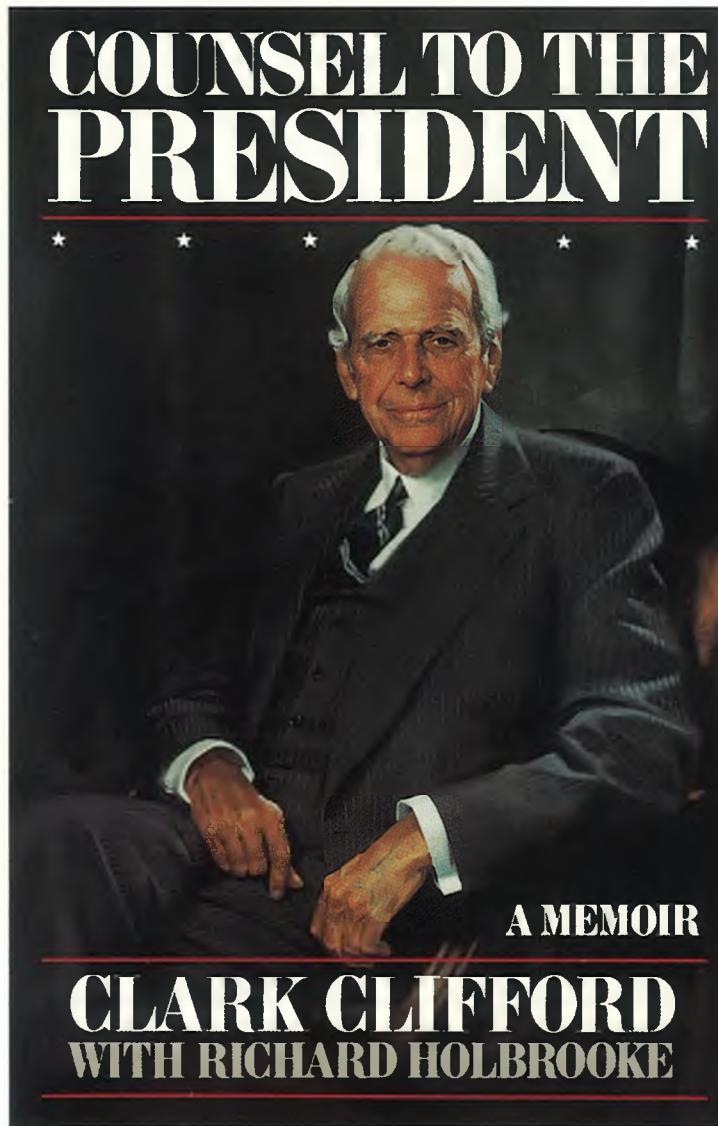
Oil on canvas, 44" x 34" (112cm x 86cm), 1990

Collection, First American Bankshares, Inc.

Washington, D.C.

**C**lark Clifford occupied an almost legendary position in American national life for many decades, as an advisor to presidents. Clifford was Harry Truman's White House counsel, John F. Kennedy's personal lawyer, and Lyndon Johnson's Secretary of Defense at the height of the Viet Nam war. He participated in virtually all of the great national security decisions since World War II.

In the studio, he proved to be a gracious and friendly man, as well as a willing and cooperative sitter. With his handsome head and tall graceful figure, he was perhaps the ideal portrait subject. I was, of course, very pleased when he used the portrait on the cover of his autobiography, published in 1991.







## MICHELLE M. AASEROD

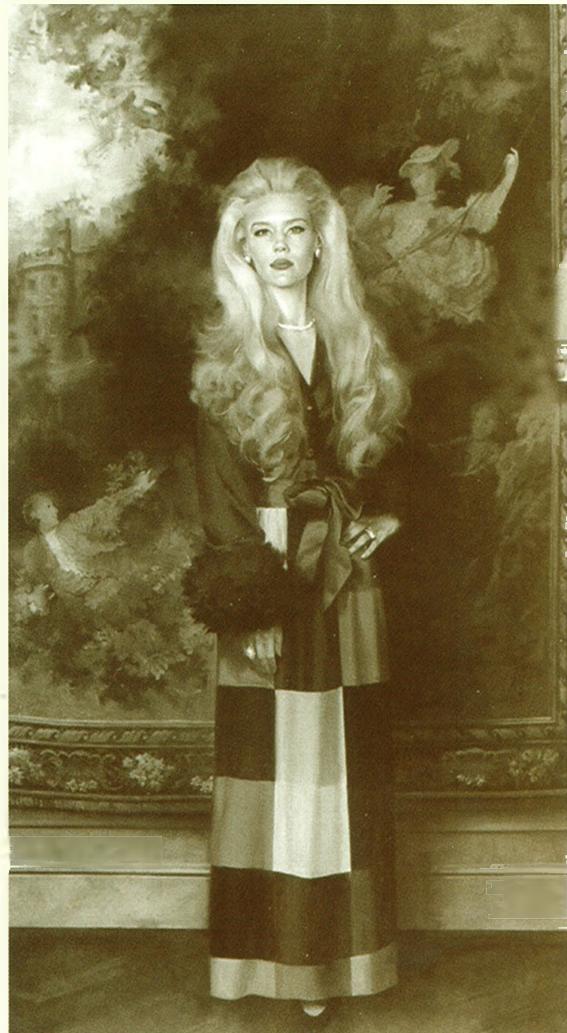
Oil on canvas, 88" x 70" (224cm x 178cm), 1997

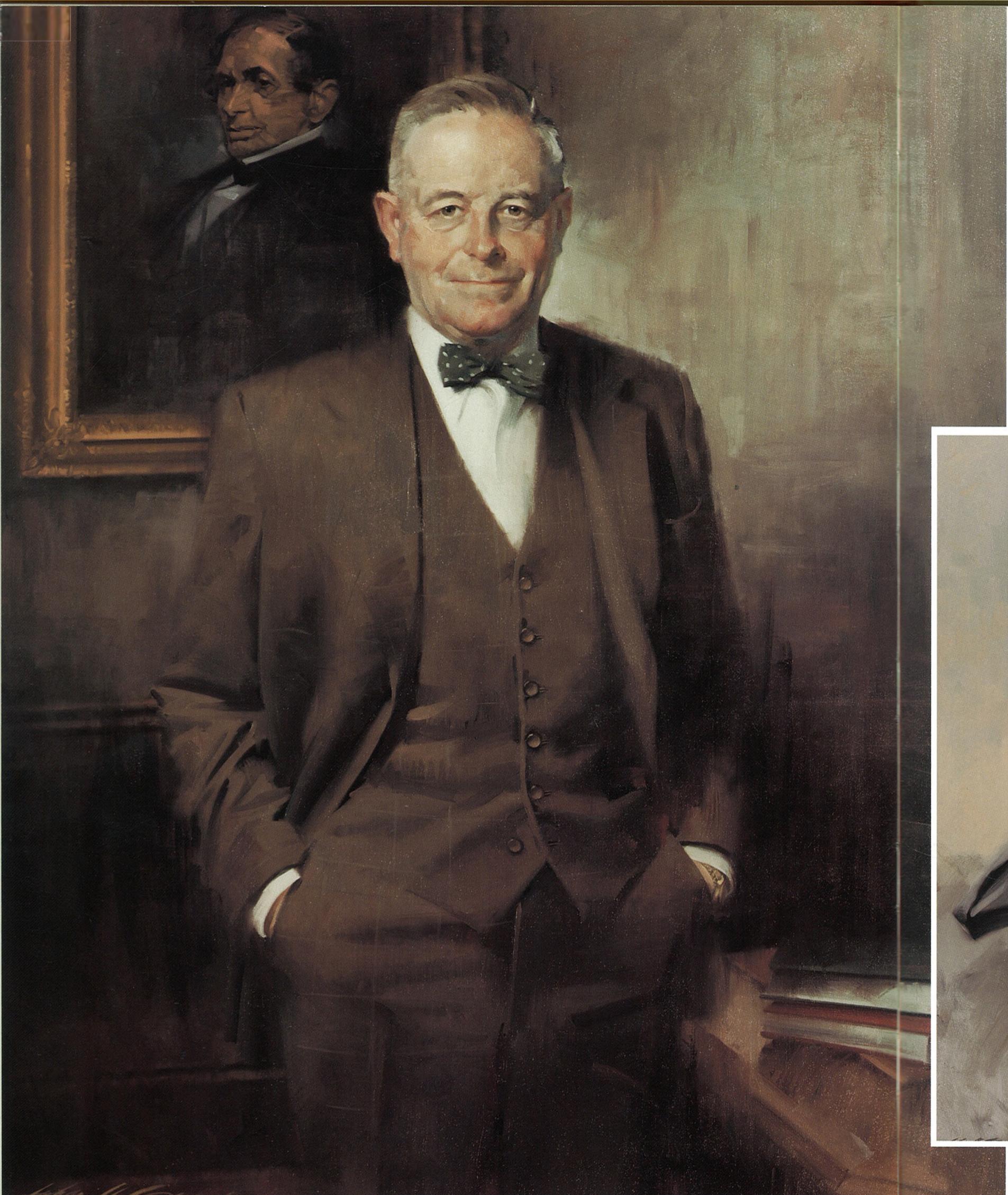
Collection, Michelle M. Aaserod  
New York, New York

This very theatrical young woman — a very talented artist in her own right — posed for me in the parlour of her East Side townhouse in a dress she had made herself. The two large lamps presented a quandary. Should they be included, or not? At my computer (using the technique described on page 150) I produced two preliminary studies, with and without the lamps. Placed side by side, the two studies made it easy to decide. The scene looked positively tame without the lamps! See for yourself — cover the lamps and see how the composition diminishes in impact.

This was an extraordinarily large painting by today's standards. The 88" x 70" canvas had to come off of its stretcher to make it up the townhouse staircase. Once in the room where the painting would hang, I restretched the canvas. The frame arrived in four sections, was assembled, glued, and finished right on the spot. I must admit that, lifted up to its place above the mantel, the painting looked rather grand.

*I made this sketch to help with the decision regarding the inclusion of the lamps. Don't you agree the painting is more interesting with the lamps?*







*Preliminary study*

*At work on the portrait in the Majority Leader's conference room.*

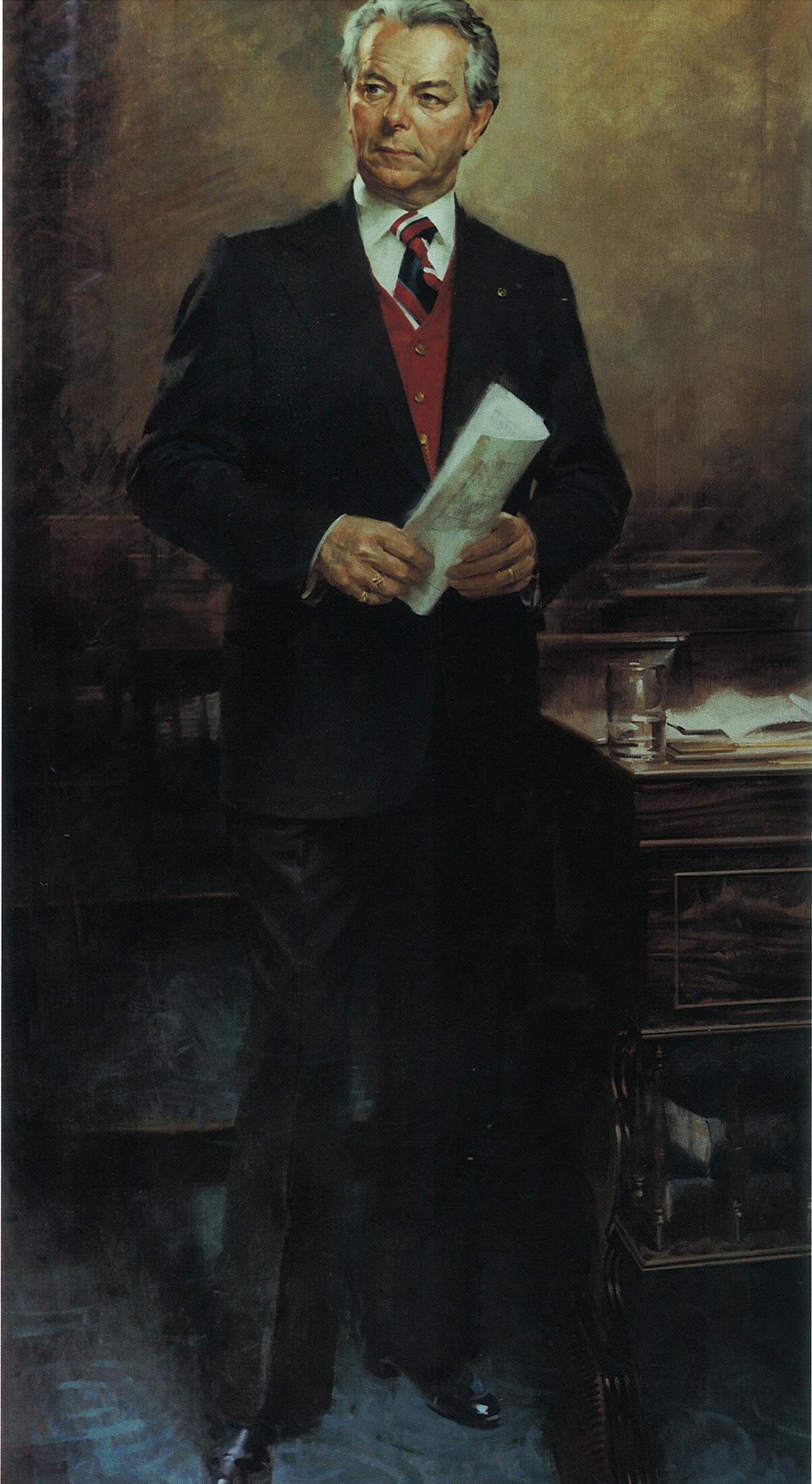
SENATOR  
ROBERT C. BYRD

Oil on canvas, 86" x 42" (218cm x 107cm), 1983

Collection, Senator & Mrs. Robert Byrd  
Washington, D.C.

**S**enator Byrd has served in the United States Senate since 1958, capping his career with multiple terms as Majority Leader. His life story is an inspiring adventure beginning with his childhood as an orphan in an impoverished West Virginia coal mining town and going all the way to the highest legislative position in the nation. Senator Byrd is a courtly and gracious gentleman, and he went to great lengths to accommodate my needs and to facilitate the work on the portrait. Photography was, at the time this was painted, never permitted on the floor of the Senate. At first, Senator Byrd had workmen unbolt his desk from the floor and bring it to my workspace in the John F. Kennedy Conference Room. When I said I needed to see the desk as it related to the Senate Chamber, the senator polled the members of the Rules Committee by telephone and secured consent for me to take my equipment into the Senate Chamber — as far as I know, the first time this had ever been done.





D R . J A M E S F L E T C H E R

Oil on canvas, 48" x 34" (122cm x 86cm), 1978  
Collection, National Aeronautics and Space Administration  
Washington, D.C.

**D**r. Fletcher was the distinguished former president of the University of Utah who left the world of academia to twice head the nation's space exploration program. It has been more than two decades since this portrait was painted, but my recollections of Dr. Fletcher remain sharp. I recall a tall, reserved, unusually gracious and friendly man, eager to be supportive and helpful — but also not interested in wasting time. He would appear punctually for his sittings, leaving at precisely the hour of conclusion.

I will never forget our final sitting for this painting. Nervous as always about my painting's reception, I arrived hours in advance of the sitting to set up my easel, install proper lighting on tripod stands, and to carefully arrange my "studio" (a NASA conference room) to maximum advantage. I laid out my palette, squeezed out enough of my twenty-four colors for a prolonged sitting, put on my smock, smoothed my hair, checked my watch for the hundredth time, and otherwise nervously awaited my subject. At the appointed hour, Dr. Fletcher appeared, strode purposefully into the room, greeted me, walked to the easel, and stood quietly contemplating his likeness. I stood beside him, silent. After perhaps twenty-five seconds of total quiet — a *lifetime* to the nervous artist — he turned to me, smiled, held out his hand, said one word: "Congratulations!" and walked from the room.

The austere conference room was turned into Cape Canaveral, with a distant Atlas rocket on its launching pad, trailing a plume of smoke. Dr. Fletcher's two terms as NASA Director covered the exciting era of the nation's emergence into world leadership in space exploration.



M R S . J A C K R . A R O N

Oil on canvas, 66" x 46" (168cm x 117cm), 1985

Collection, Mrs. Jack R. Aron

New Orleans, Louisiana

Jack R. Aron was a fabulous character. He was one of my first great patrons after I had begun my portrait painting career in New York. He owned magnificent homes — one on Park Avenue in New York, a summer place in Great Neck, Long Island, and another in the Garden District in New Orleans. In the summer he would sail his boat from Great Neck to his office on Wall Street. He had an extraordinary career in international importing, and everything he did was done in a big way. I painted this portrait of him for Tulane University Medical School, where he was chairman of the Board of Trustees.

One day when he came to the studio he had a snapshot in his pocket of a magnificent antique sailing ship. It was the famous *Peking*, which he had purchased in England. He had the ship towed to New York, refurbished, and placed on permanent display at the South Street Seaport Museum for the public to enjoy.



Jack R. Aron



## COLIN PHIPPS

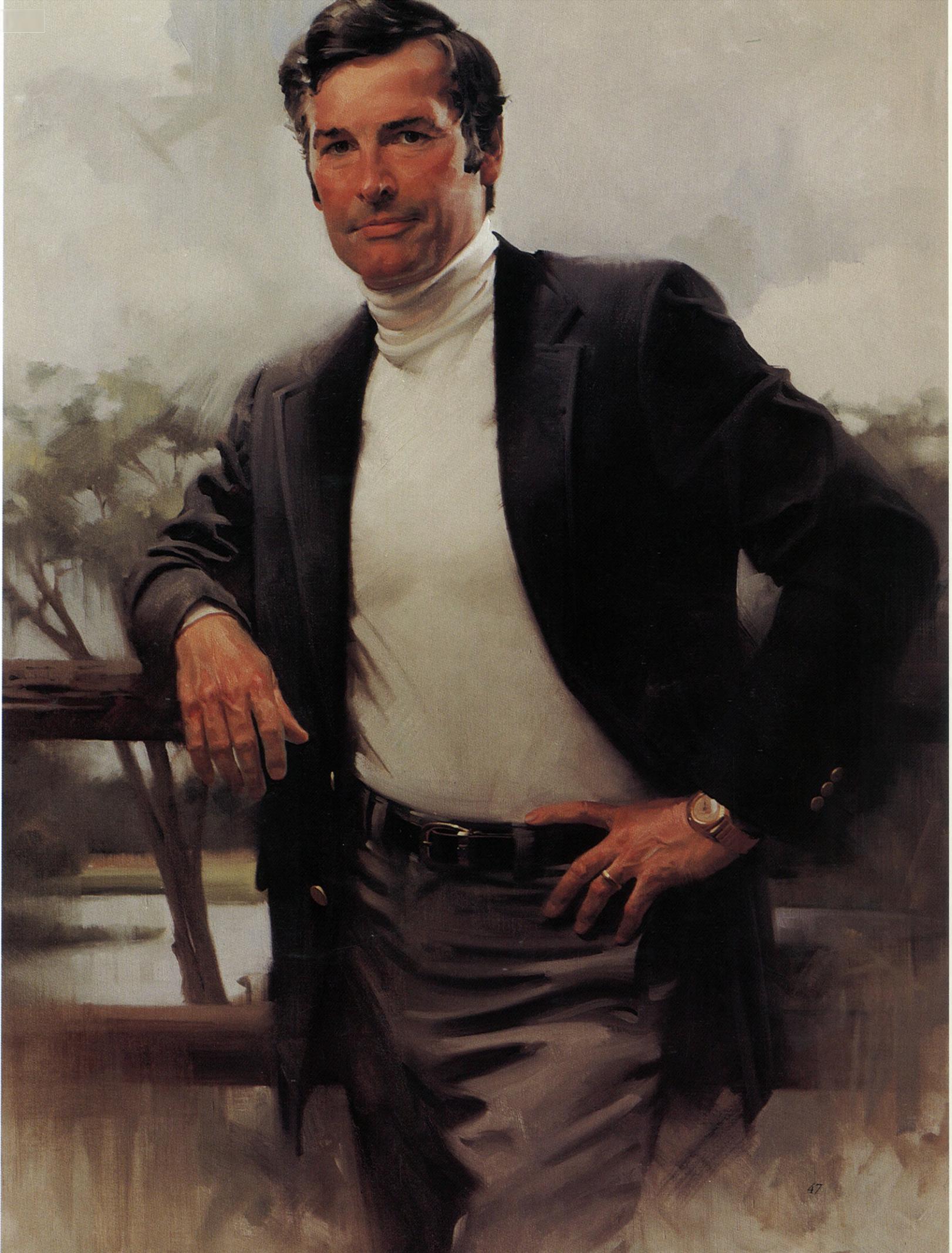
Oil on canvas, 48" x 34" (122cm x 86cm), 1978

Collection, Mr. and Mrs. Colin Phipps  
Tallahassee, Florida

**T**his painting has always held a special place in my thoughts about my own work. It seems to me to be the "ideal" portrait. This painting, in my estimation, has *everything* — handsome subject, natural pose, appealing background. Is Mr. Phipps *really* that good-looking? (The answer is yes.) As I look at the painting, more than twenty years after it was done, I remember the beautiful farm in northern Florida on which the Phipps family lived, Mr. Phipps's gracious wife Joyce (whom I also painted) and their incredibly well-mannered children. This was one of the rare assignments on which I brought my family with me — it was like a vacation, enjoying as we did the exquisite home and well-kept grounds, to say nothing of the warm hospitality of our hosts.

The background in the painting is a view of the extensive Phipps family property, with a distant view of the lake and the fields where herds of Angus cattle grazed. There is a common misconception about such "outdoor" portraits. They are *never* posed out of doors. The light is just too unpredictable outside — it cannot be controlled. The portrait artist must exercise total control over the lighting to show the subject at his or her best. In this case Mr. Phipps took his pose in the front parlour of the house, standing easily with his elbow on the mantel. Later, back in the New York studio, I combined this pose with the landscape background which I had recorded with the Mamiya.

I painted a matching pose of the very lovely Mrs. Phipps — also with a scenic background — and the two paintings were hung facing each other across a stairway in the entrance hall of the house.





M R S . E R O L B E K E R

Oil on canvas, 40" x 34" (102cm x 86cm), 1972

Collection, Mr. and Mrs. Erol Beker  
New York, New York

I painted two portraits of the lovely Mrs. Beker, being undecided about the pose. She chose the version on this page, and the other has hung on the wall of my New York studio for nearly thirty years. The white-on-white theme of the composition is an appealing one for portraiture.

There is a feature of these paintings that always seems to be of interest to artists. The sleeves of Mrs. Beker's lovely white dress were made of a translucent chiffon material, through which the arms are visible. Somehow this effect in the painting strikes inexperienced artists as mysterious and remarkable. It is assumed that the arms are painted fully, with the diaphanous cloth then brushed over the completed arms. Of course this is not the case. The painter merely observes the tonality of the dimly-seen flesh, and mixes his color accordingly, rendering the final effect from the very start. This is consistent with the principles of *premier coup* technique, discussed in the essay on that subject earlier in this book.



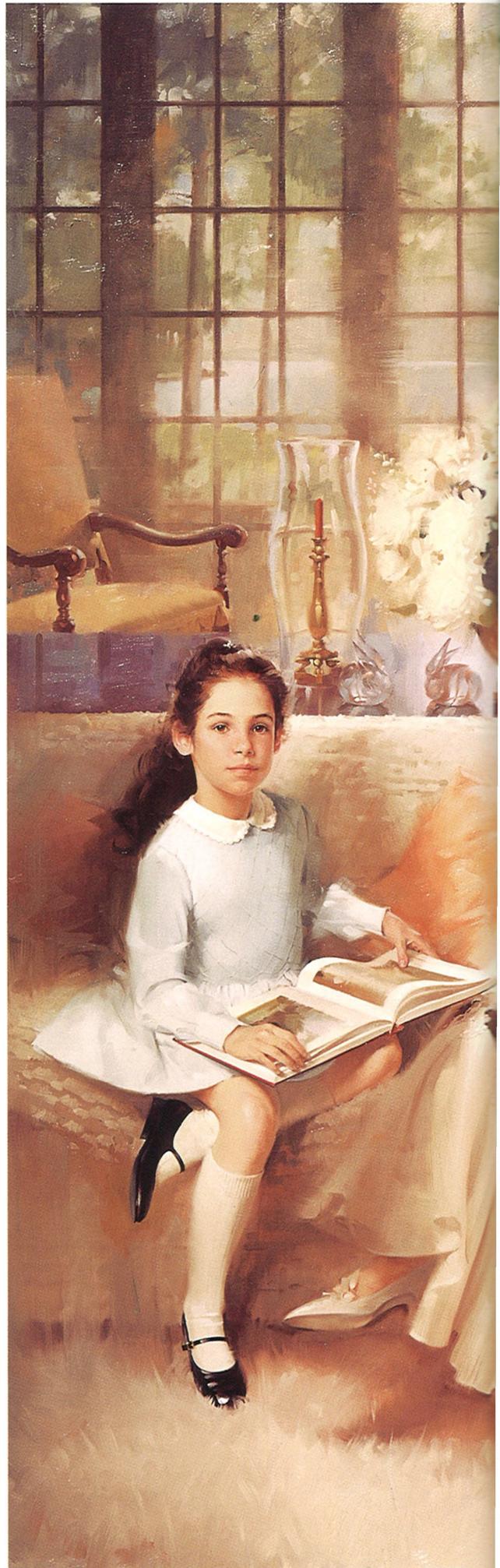
## THE J.D.A. BARR FAMILY

Oil on canvas, 81" x 85" (206cm x 216cm), 1974

Collection, Mrs. J.D.A. Barr

Norfolk, Virginia

The large formal family group has always been the *pièce de résistance* in portraiture. This "grand manner" composition came early in my portrait painting career, and my youthful bravado led me to emulate a great Sargent masterpiece — an exercise that invariably makes Sargent look good. But I had the very spectacular young Mrs. Barr as my focal point, and I must say I have always thought her dramatic pose and profile — and that marvelous dress — compared not unfavorably with the great masterpiece. The amazing dogs were named, I recall, "Ro-ro" and "Bentley," and I remember that they posed steadfastly in place. It is disarming to realize that the lovely girls have grown up and married, and now have children of their own.



John Singer Sargent, *The Wyndham Sisters*, The Metropolitan Museum of Art, New York.





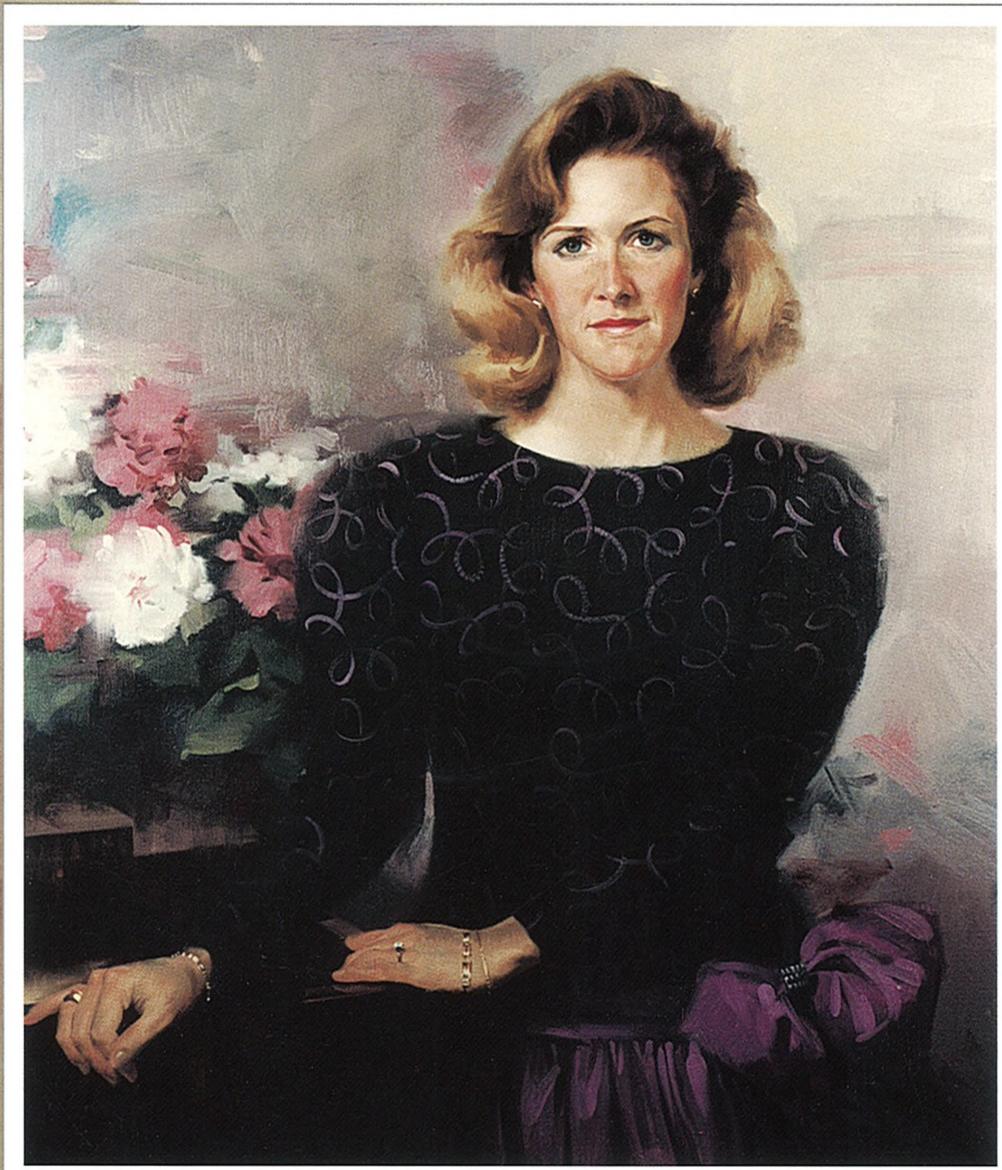
ALEXANDRA BADGER

Oil on canvas, 30" x 26" (76cm x 66cm), 1991

Collection, Mrs. Jacqueline Mars Vogel

Bedminster, New Jersey

I painted two portraits of this vivacious young lady at her home in central New Jersey. The painting with her favorite pet has proven one of my most popular paintings, and has been widely reproduced. We painters refer to this as a *vignette* portrait — that is, one in which the main subject is only partially rendered, with the edges of the forms disappearing into the background. This is a very enjoyable way to work, and it affords a spontaneous look. I tried to capture another aspect of this very interesting young woman's personality in the more formal portrait. It succeeds, but without the appeal of the vignette.



D R . D O N A L D F . H O R N I G

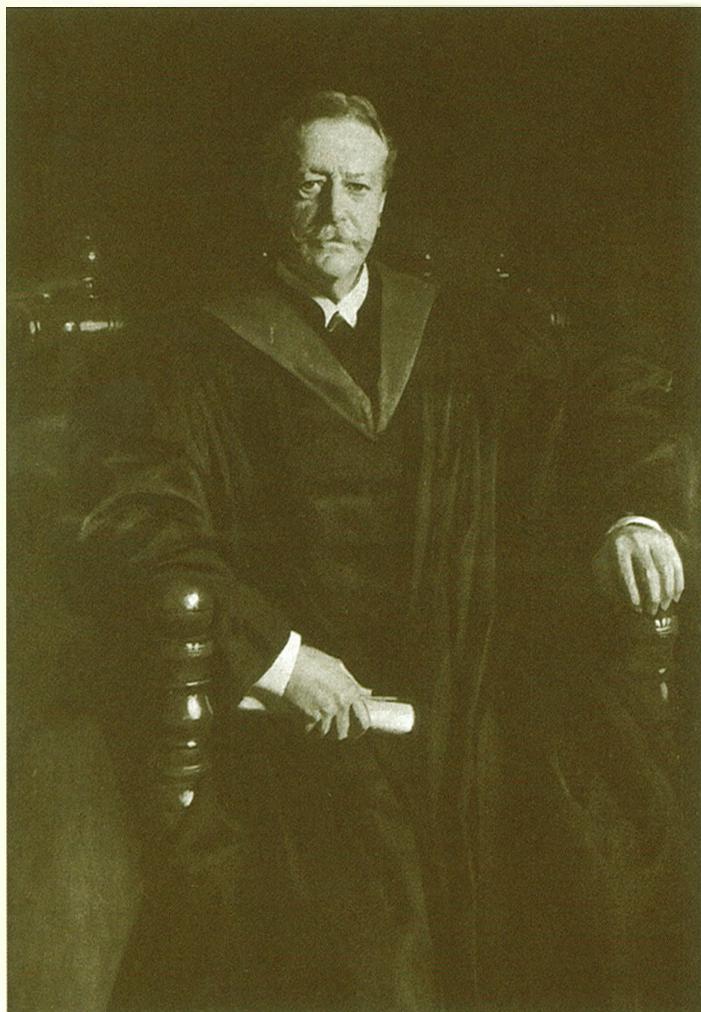
Oil on canvas, 48" x 32" (122cm x 81cm), 1976

Collection, Brown University  
Providence, Rhode Island

**A**mong the distinct high points of the practice of portrait painting are the assignments to portray college presidents. I commented on this in connection with my portrait of President Alexander of Pomona College (page 66). In this modest collection of sixty portraits, you will find no fewer than seven college or university presidents, with many more listed on pages 156-159. I have already mentioned the attraction for the painter of the colorful and picturesque robes. Then there is the atmosphere of the campus itself — always appealing and stimulating. The settings are usually redolent with history and dignity, and the painter has before him the high Sargent standard, as exemplified by this stately portrayal of Harvard's President Lowell in 1923.

In my painting, Dr. Donald Hornig wears the historic presidential robe and chain worn by his predecessors over more than two centuries of Brown University history, and holds the President's cap.

One memorable adjunct of this particular assignment was the identity of my client — no less a distinguished personage than Mr. John Nicholas Brown himself — patriarch of the Brown family — well into his nineties when I came to Providence at his request to do this portrait.



A. Lawrence Lowell, president of Harvard, 1923,  
by John Singer Sargent,



## DAN BURKE

Oil on canvas, 50" x 40" (127cm x 102cm), 1994

Collection, Capital Cities/ABC, Incorporated  
New York, New York

This is one of three portraits that hang in the lobby of the ABC Television headquarters on Manhattan's West Sixty-sixth Street. The other two are of Leonard Goldenson, the founder of ABC, and Tom Murphy, chairman. This portrait has always seemed to me to be a classic — simple and uncluttered composition, a handsome and very "paintable" subject, a dignified pose — and a final result that looks as if it had been just dashed off in a couple of sittings. There almost seems to be an *inverse ratio* involved — the less time and struggle, the greater the success. This painting was one of those that "clicked" from the very start — it seemed to be finished almost before I began. Other paintings have been veritable battlegrounds, with days and days of effort and an unexciting result. Why this is, I cannot say.



The three ABC portraits were unveiled in the network headquarters lobby in New York. This picture shows the unveiling of the portrait of Leonard Goldenson, founder of the ABC network. The Dan Burke portrait, and that of Tom Murphy, chairman, hang in this same room. Mr. Goldenson is speaking; the artist stands to the left of the painting.



## A L I C E   E .   B A L L

Oil on canvas, 40" x 30" (102cm x 76cm), 1983

Collection, American Bible Society  
New York, New York

**A**lice Ball is one of my dearest friends. She is godmother to our son Jonathan. She is also one of the most remarkable women I have ever known. This painting was commissioned by the American Bible Society to honor her service as General Secretary of the Society. The American Bible Society is, of course, the largest Bible publishing and distribution agency in the world. This great organization prepares, prints and distributes millions and millions of copies of Holy Scripture — in hundreds of separate translations — all around the world. In addition to this demanding position, Alice was also president of the World Bible Societies, a role which required constant world-wide travel.

In New York, the American Bible Society occupies Bible House, a magnificent skyscraper-type building on Broadway near Lincoln Center. The portraits of the General Secretaries record some three hundred years of American history. The founders of the Society were also among the founders of the United States. The Society's collection of portraits of its leaders includes paintings by Gilbert Stuart, Thomas Sully, and other notable figures in the colonial and federal periods in American art history.

There is a device which is used in this painting — to advantage, I believe — that is found in a number of the portraits in this book, namely that of "fading out" the forms as they reach the lower portion of the canvas. This is most clearly seen in the treatment of the blue skirt. It seems to me that this treatment enhances the reality of the forms above, while at the same time it seems to add to the effect of *premier coup* immediacy.





### ROBERT A. LOVETT

Oil on canvas, 48" x 42" (122cm x 107cm), 1979

Collection, George C. Marshall Library  
Lexington, Virginia

Robert Lovett was a distinguished, civic-minded New Yorker who served the nation in a variety of posts, including that of United States Secretary of Defense in the administration of President Truman. At the time he sat for me, he had returned to his position as chairman of the Brown Brothers Harriman Bank in New York. Tall, elegant and aristocratic, Mr. Lovett was in his eighty-fourth year at the time of my portrait. He graciously received me and was generous with his time, even though he had recently lost the sight in one eye. The Harriman bank carefully preserved the architectural atmosphere of an earlier era, which I attempted to convey in my painting, which now hangs in the George C. Marshall Library in Lexington, Virginia.

The official Pentagon portrait of Mr. Lovett (right) was painted by the distinguished Boston artist Gardner Cox.



Portrait of Robert A. Lovett, by Gardner Cox, 1954.

D R . J O H N A . H A D D E N , J R .

Oil on canvas, 42" x 40" (107cm x 102cm), 1979

Collection, Mrs. John A.. Hadden

Cleveland Heights, Ohio

**D**r. John ("Nickie") Hadden was one of the most delightful individuals it has been my privilege to know and paint. Nick was a highly skilled psychiatric counselor, working especially with children. He was in great demand professionally, but he found time to be a devoted family man, even while participating in a host of civic, social and philanthropic projects in the city of Cleveland. I remember that he took a special interest in the symphony orchestra of that city, which his family had supported and encouraged for generations.

When Nick and his wife, Elaine, came to the studio in New York, they brought with them pictures of their Caribbean villa, which was a focal point of Hadden family activities. The house featured a veranda with these clean, classic arches framing the blue ocean. In the pictures, the crimson bougainvillea swarmed over the arches. And so in my painting, Nick may be in fact seated on my studio "corner chair," but his heart was at the villa on Harbor Island.

In the years following Nick's untimely death, "Lainie" has continued the family involvement with support for a wide spectrum of cultural and educational causes. I was delighted when she invited me back to Cleveland to paint the portrait of President Pytte at Case Western Reserve University (page 102). Following my sittings at the university, Lainie had me to lunch at her gracious Cleveland Heights home. As we sat beside the marvelous indoor pool with its classical Italian sculptures, I was amazed, as always, at the range of her interests, from the restoration of historic Cleveland theatres to the new library nearing completion at the university. The lunch was shortened because she had to dash to be on time for the class she was taking in modern theatre.



## ELAINE LANGONE

Oil on canvas, 40" x 36" (102cm x 91cm), 1990

Collection, Mr. and Mrs. Kenneth Langone  
Sands Point, New York

**K**en and Elaine Langone represent the complete embodiment of the "American Dream." Ken is a self-made man in the great American tradition — rising from a humble beginning to the absolute peak of achievement in business. Recently, when *Forbes* magazine included him in their well-known listing of The World's 400 Richest Men and Women, Ken demurred, "I wish they hadn't found me."

The Langones are widely admired for their support of worthy causes. On the campus of Bucknell University in Pennsylvania, the stately and impressive Elaine Langone Building houses the student activity center. A replica of this portrait hangs there in the faculty reception hall.

The sittings for this portrait were held in the Langone's very elegant apartment high above Manhattan in the Museum of Modern Art's "Museum Tower" — the very essence of New York *luxe*. Elaine Langone is a portrait artist's dream — tall, slender, naturally graceful — her every movement dramatic and "paintable." I sensed that simplicity would be the most important quality for this portrait. The exquisite apartment abounded with lovely "props," but all were excluded. Here the white dress is set off against a grey-mauve background. The subject herself studies us with a very down-to-earth expression.

Some years after this portrait was completed, I had the privilege of painting a small portrait of Kenneth Langone for the library of the new apartment they were decorating at that time on Fifth Avenue. As I was working alone one day in the elegant luxury of the apartment with its stunning view of Central Park, I mused with satisfaction about the greatness of the American "system," which permits an idealistic and hardworking couple — with determination and imagination — to move steadily upward to the absolute pinnacle of success.



D R . D A V I D A L E X A N D E R

Oil on canvas, 48" x 36" (122cm x 91cm), 1994

Collection, Pomona College

Claremont, California

**P**ortraits of college presidents are among the favorite assignments of portrait artists because of the brilliant robes and picturesque settings. The only problem for the artist is to achieve some degree of distinctiveness. On the beautiful Pomona campus I could have selected from many elegant settings, but we opted instead for a neutral background because of the extraordinarily potent colors of the president's academic gown. There are, however, three distinctive "props," each of which adds its important touch. First, the eyeglasses provide an important role for the hands to play. Second, the small book — by Dr. Alexander — alludes to the air of scholarship. Finally, the fantastic little carved table with its gargoyle-like head added touches of whimsy and history.

There was an incredible postscript to the story of this painting. A few months after the portrait was completed, but before it was dedicated and hung, thieves broke into the college's beautiful art gallery, and — removing the portrait from its carved, gold-leaf frame — made off with the painting. The Claremont police were immediately brought in and a full investigation was launched, though it was assumed that the incident was merely a campus prank. Everyone expected the painting to turn up on campus in a few days, perhaps with a mustache or some other mild desecration (Dr. Alexander was a universally loved and admired president). However, several years passed, and no trace of the painting was to be found. Dr. Alexander good-naturedly returned to my studio, we held additional sittings, and I replicated the painting as best I could. Finally, the new version was fitted into the original frame (still safe in the Pomona art gallery). The first painting has, as far as I know, never been found.





## HARRY G. HOHN

Oil on canvas, 40" x 32" (102cm x 81cm), 1991

Collection, New York Life Insurance Company

New York, New York

**O**n pages 12 through 21, I trace for you the history of the *premier coup* tradition in portrait painting. This is one of the dominant techniques in portraiture — if not, indeed, *the* principal technique. Involved is the concept of the *direct attack* — that is, striving for the final effect from the very first stroke, as opposed to the cautious approach of building the image up with successive layers. I have tried to make this philosophy the basis of my work, with varying degrees of success. Even the casual observer will note that some of the paintings in this book are more conservative than others. But, occasionally, (thank God) the moment comes, and a painting just seems to flow effortlessly off the brush. This painting of Chairman Harry G. Hohn of the New York Life Insurance Company is such a painting.

To reinforce this concept, I have reproduced here again the famous painting of President Wilson by Sir William Orpen. This portrait, which hangs in the White House, was painted at the Palace of Versailles during the peace conference following the end of World War I. One of my subjects, New York lawyer John J. McCloy (see page 100), attending the conference as a young assistant to President Wilson, was actually present in the room while this painting was being done. Mr. McCloy told me that the entire painting was accomplished in not more than an hour and a half!



Portrait of Harry G. Hohn,  
Chairman of the New York Life Insurance Company,  
1991, an oil painting by the author.

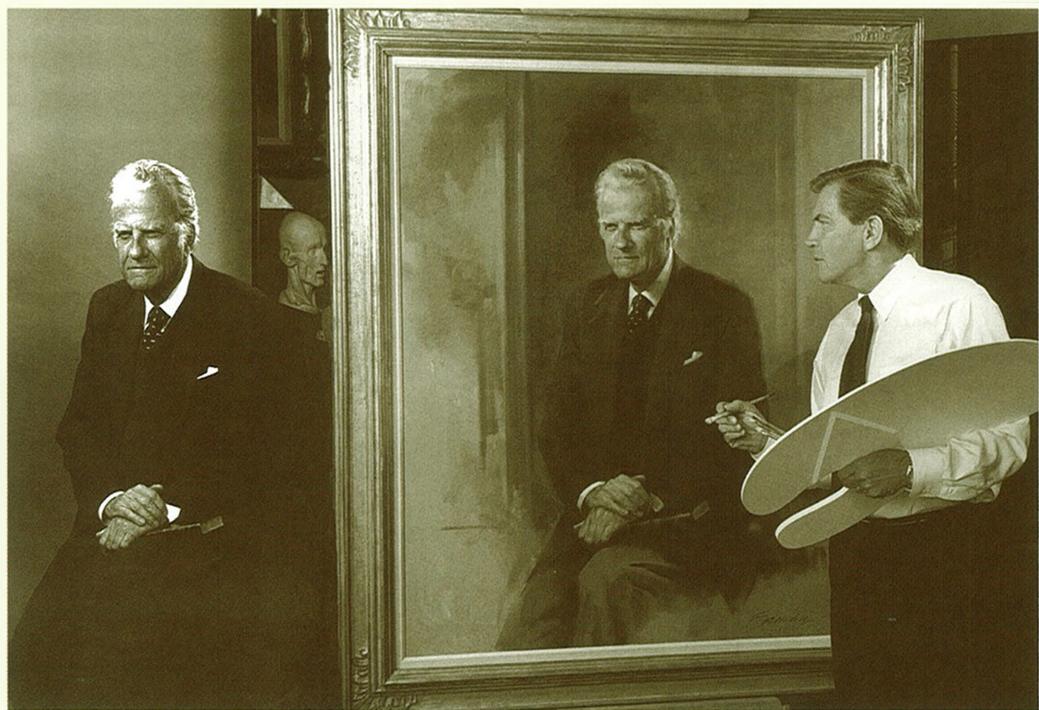
THE REVEREND DR. BILLY GRAHAM

Oil on canvas, 50" x 42" (127cm x 107cm), 1993

Collection, Billy Graham Training Center at the Cove  
Asheville, North Carolina

I first met Dr. Billy Graham in 1948, when I was thirteen years old, and he was twenty-nine. In the fifty-two years since, he has spoken face-to-face with more people than any person in history, and of course by television to countless other millions, as well. He wears his extraordinary fame very lightly, however. In person, he is strikingly modest and humble. He is quick to give God the credit for all the success of his world-wide "crusades."

For this portrait, Billy Graham gave me two sittings in my New York studio, and a final sitting in his office in North Carolina. At the beginning of each sitting — as we stood alone together in the studio — he offered a simple but beautiful prayer. At the conclusion of the last sitting, Mrs. Graham invited me to the Grahams' mountain-top home for lunch. We sat in the kitchen around a big round table and ate delicious Italian spaghetti. But before the meal, Billy Graham asked *me* to pray! Quite an experience for a portrait painter.





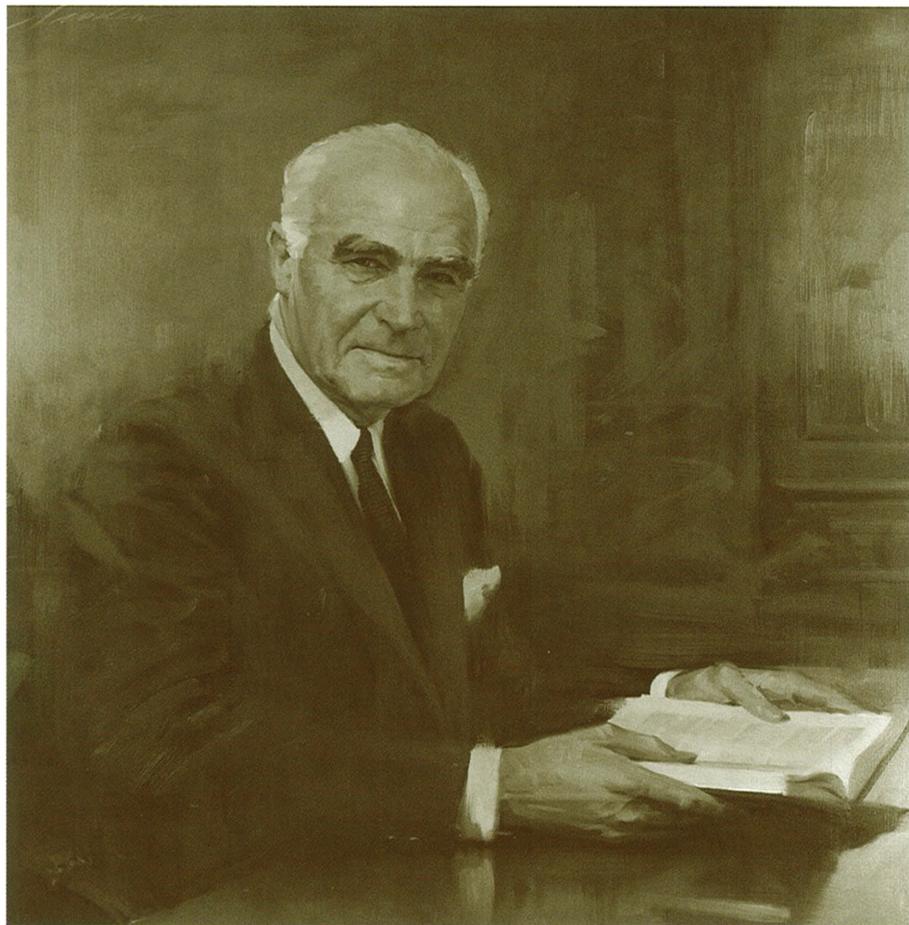
### HENRY LUCE III

Oil on canvas, 50" x 40" (127cm x 102cm), 1992  
Collection, Princeton Theological Seminary  
Princeton, New Jersey

I had painted a posthumous portrait of Henry Luce II in 1973 for *Reader's Digest*, portraying the great publisher (founder of *Time* and *Life* magazines) seated at his desk. So I was eager to meet his son when Princeton Seminary requested a portrait for their new Henry Luce Library building. "Hank" Luce is a friendly, plain-spoken man of strong religious faith and convictions. His home on Manhattan's East Side is filled with books and an extraordinary art collection. I invited Mr. Luce to stand before a magnificent Courbet landscape. On the table stood an immensely old

Chinese temple fixture. When I stepped forward to shift the position of the delicate old pottery object, Mr. Luce properly cautioned me, "John, that is thousands of years old!"

The Luce family has been associated with Princeton Seminary ever since Mr. Luce's grandfather, Henry Luce I, was a student there, prior to becoming a missionary to China. Today, the Henry Luce Foundation, of which the present Mr. Luce is the able and dedicated president, is reputed to give more money to religious and art causes than any other charitable foundation.



Henry Luce II, painted for  
Reader's Digest, 1973.



HIS EXCELLENCY AMBASSADOR  
ANTONIO DEINDE FERNANDEZ

Oil on canvas, 93" x 61" (236cm x 155cm), 1993

Collection, Ambassador and Mme. Fernandez

New Rochelle, New York

**C**hief Antonio Fernandez is one of the truly extraordinary Africans of modern times. From a modest beginning in Lagos, Nigeria, Chief Fernandez has not only been outstandingly successful in the business world, but he has achieved stature as a statesman and diplomat commanding worldwide respect. He serves as the permanent representative of the Central African Republic to the United Nations and Vice Minister of Foreign Affairs. He moves about the world by private jet plane or yacht, moving between his beautiful homes in Africa, New York, Scotland and France, conferring with world leaders and diplomats as he travels.

I have painted several versions of this portrait. In this particular rendering, the Ambassador asked that I include two live leopards. For authenticity's sake, arrangements were made for me to visit a circus which was performing near New York City. At the circus, I was permitted to enter the animal cage to photograph

the leopards, who, frankly, were rather bored by my attentions.

I have included the frame here, because of its extraordinary story. I had accompanied the Ambassador to a prominent frame maker in New York, to order (or so I thought) a hand-carved reproduction of a period frame for this painting. In the showroom, the ambassador's eye was attracted to a large antique frame that hung high up on the wall. Brought down for us to see, it turned out to be an eighteenth-century French frame, originally made for the Versailles Palace, where it had hung for at least a hundred years. The ambassador purchased the frame on the spot, ordered it to be cut to fit my picture, and regilded. The result, as you can see, is magnificent. The ambassador's New York home occupies a peninsula in Long Island Sound, just a few miles north of New York City.



*The residence of Ambassador A.D. Fernandez near New York City.*





James



J I M M Y   C O O P E R

Oil on canvas, 40" x 34" (102cm x 86cm), 1983

Collection, National Cowboy Hall of Fame  
Oklahoma City, Oklahoma

I flew out to Denver, Colorado, rented a car, and drove to Cheyenne, Wyoming, to meet the World's Champion Cowboy, who was competing at the annual Cheyenne Stampede. For several days I sat in the stands and watched this daredevil young man risk his life and limbs in what surely must be one of the most dangerous sports practiced on this globe. Jimmy told me that, in the course of his short career, he had literally broken every bone in his body. Boyish and modest, the young cowboy was diffident about having his portrait painted. His ambition was to save enough of his winnings to buy a ranch and settle down with his new bride. Jimmy was insistent about one element in the painting — the brass belt buckle which proclaimed him The World's Champion Cowboy. While he watched, I, of course, concentrated great attention on the buckle, finishing it to the champion's satisfaction.





EDWARD E. CRUTCHFIELD, JR.

Oil on canvas, 40" x 32" (102cm x 81cm), 1986

Collection, First Union Corporation  
Charlotte, North Carolina

**E**dward Crutchfield is one of the leading figures in the world of banking. This portrait was painted shortly after his election as chairman of the First Union Corporation — one of the largest banking organizations in the world. I believe that Ed was said to be the youngest man ever to lead one of the big world-class banks.

This portrait is a satisfactory representation of one of the staples of portrait painting — the boardroom portrait. There is a long tradition of this particular genre — the honoring of corporate leaders with an artistic portrayal suitable for display in the corporate headquarters. There are several guidelines that the portrait artist would do well to bear in mind:

1. Before beginning, go to the boardroom and study the paintings that are already there. Take a tape measure with you. (Read the story on page 80 of my embarrassment over not following this rule.)
2. Portray your subject in a simple, dignified pose.
3. The subject should appear as a strong leader, and yet warm and approachable.
4. The subject's dress should be conservative, stylish and impeccable.
5. Find an attractive, natural pose for the hands, which, of course, are a very important feature of the portrait.

Ed Crutchfield so naturally fulfilled guidelines two through five that I have always regarded this as a "textbook" boardroom portrait.

## C . C . C A M E R O N

Oil on canvas, 40" x 32" (102cm x 81cm), 1988

Collection, First Union Corporation  
Charlotte, North Carolina

Cliff Cameron is one of the true leadership figures in the state of North Carolina. After an outstanding career as the head of one of the nation's foremost banking institutions, Mr. Cameron went on to serve with equal distinction in a series of governmental and volunteer positions, always acquitted himself with great distinction. In his office in Charlotte, I was struck by the dramatic contemporary artwork which adorned the walls. In addition, I wanted the portrait to convey that its subject was an impeccably groomed and stylish gentleman.

There is an amusing story in connection with this portrait. I had already completed a painting of Edward Crutchfield, Mr. Cameron's youthful successor as chairman of the First Union Bank (page 78). In painting Mr. Crutchfield, I had failed to make note of the sizes of the portraits of earlier leaders of the bank, which hung in the imposing boardroom. The Crutchfield portrait turned out to be significantly larger than any of the earlier portraits. A few months after I had completed my work, Ed Crutchfield telephoned me in New York. The disparity in size had become apparent when the Crutchfield portrait was hung in the boardroom. He had a solution to propose. He invited me to return to Charlotte to paint his predecessor, Mr. Cameron, at the same size as the Crutchfield portrait. This not only properly honored Mr. Cameron, but made my mistake less objectionable.

Two details of this painting have always pleased me: first, the flow of golden light from the lamp into the colors of the abstract painting has always seemed to me to be a good touch, and, secondly, the subject's strong and expressive hands, framed by the crisp white cuffs, add a powerful visual note.



M R . & M R S .  
G U I L L E R M O S A L I N A S -  
P L I E G O

Oil on canvas, 80" x 50" (203cm x 127cm), 1999  
Collection, Mr. and Mrs. Guillermo Salinas-Pliego  
Monterrey, Mexico

This handsome young couple was building a lovely villa on a small mountaintop in Monterrey, Mexico. The great commercial city of northern Mexico sprawls out on all sides of the mountain, and, in the distance, the magnificent Sierra Madre mountain range rises up as a dramatic backdrop. The young couple seemed to represent the very best of Mexico — its rich history and its aspiring future. They had been married in the seventeenth-century cathedral down in the old city, but their dazzling new *hacienda* exemplified modern Mexico.

I traveled twice to Monterrey to work on these paintings, once bringing my young son Jonathan as an assistant. Stonemasons and carpenters were creating the new villa where the paintings would eventually hang. I worked in the pool house across the city at the Salinas's residence. From my terrace I could view the Sierra Madre, and, in the evenings, the sparkling lights of the vast city that filled the valley.



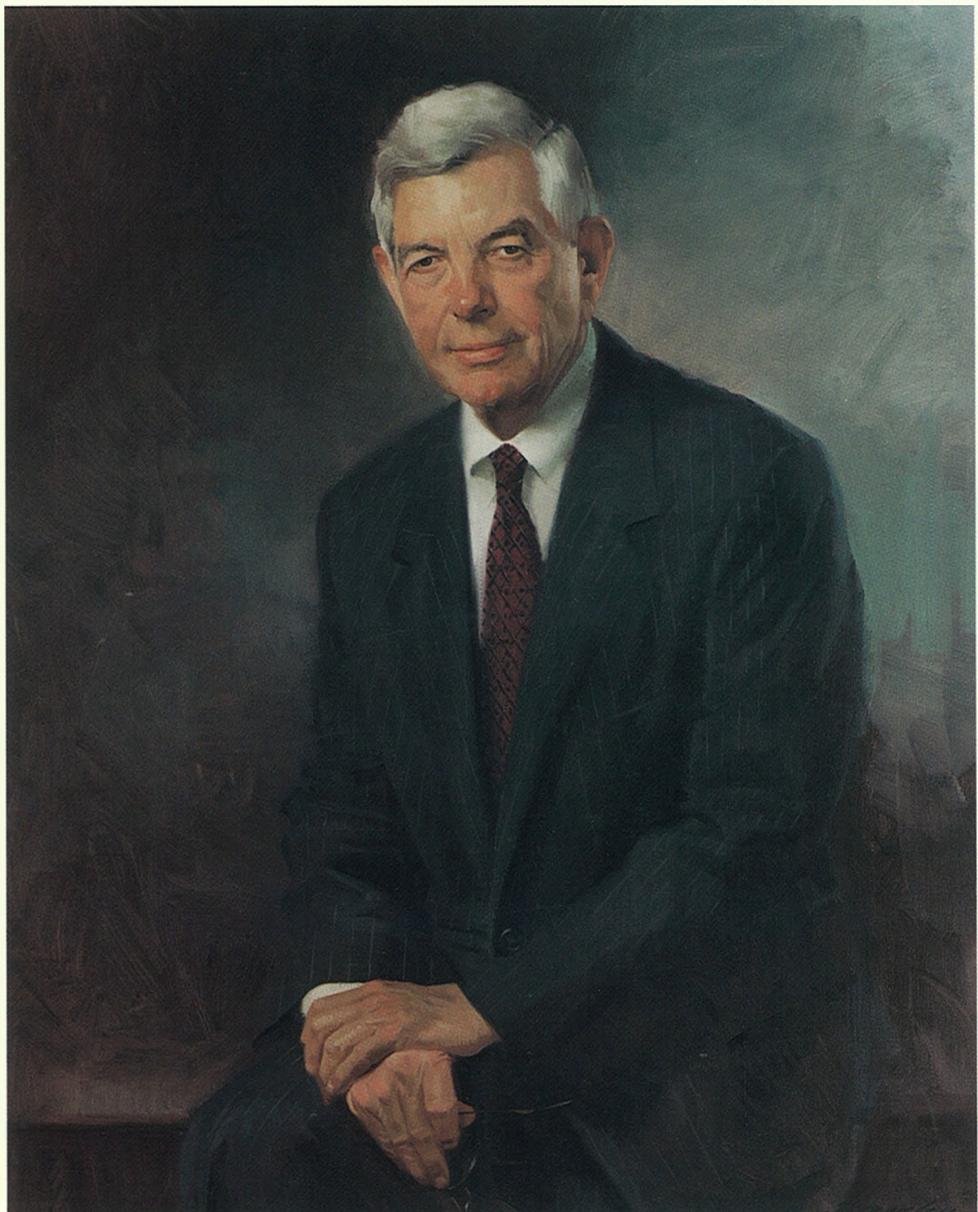


## HUGH L. McCOLL, JR.

Oil on canvas, 42" x 34" (107cm x 86cm), 1997

Collection, Bank of America Corporation  
Charlotte, North Carolina

Hugh McColl has changed the face of the banking industry in America with the dramatic nationwide growth of his organization. The great Bank of America skyscraper headquarters in Charlotte, North Carolina, is an amazing sight, towering over that city like a mountain. Two years separate these two portraits. When Mr. McColl returned to the New York studio for the painting which appears below, he had shed nearly thirty pounds in a doctor-ordered regimen. I deliberately used the same pose and format for the second version. Hugh McColl is a true Southern gentleman: amiable and gracious. He is also a fascinating conversationalist. We covered many topics as we worked — except banking.



*My second portrait of Hugh McColl hangs in the Kenan-Flagler School of Business, University of North Carolina at Chapel Hill.*



F R A N K A. D A N I E L S, J R.

Oil on canvas, 44" x 34" (112cm x 86cm), 1999

Collection, Mr. and Mrs. Frank A. Daniels, Jr.

Raleigh, North Carolina

**I**n the tradition of the newspaper business, Frank Daniels claims to have "printer's ink flowing in his veins." If that can be said to be true of anyone, it is certainly true of Frank Daniels. As a third-generation newspaper publisher of the Raleigh (North Carolina) *News & Observer*, he continues the traditions established by the paper's founder, his grandfather — the redoubtable Josephus A. Daniels — and his father, Frank A. Daniels, Sr. Josephus Daniels was a fabulous character. In addition to his career as a newspaperman, he had a history-making career as United States Secretary of the Navy during the First World War. Josephus Daniels' multi-volume history of that era makes fascinating reading.

Frank Daniels, Jr. is a fabulous character in his own right. Tall, affable and plain-spoken, he laces his speech with pithy aphorisms, rib-splitting humor, and insightful comments on American life (a few of which I did not agree with).

Both of us were determined to include the big blue press in the painting. To get just the right relationship between man and machine, we had workmen bring in big sheets of plywood to create a deck out over parts of the big apparatus, so that Mr. Daniels could appear to be standing right next to the fast-moving newsprint. As Mr. Daniels posed and I worked at my Mamiya camera, the time approached for printing the advertising supplements that were to appear in the next morning's paper. "Better get the shot, John, it's going to be loud," admonished Mr. Daniels. He was right. Abruptly, at the appointed hour, the giant press roared into action. The endless sheet of newsprint began flowing through the press. We could only shout at each other. The experienced publisher smiled affably at his harrassed portrait painter.



### D R . J A M E S G O O D N I G H T

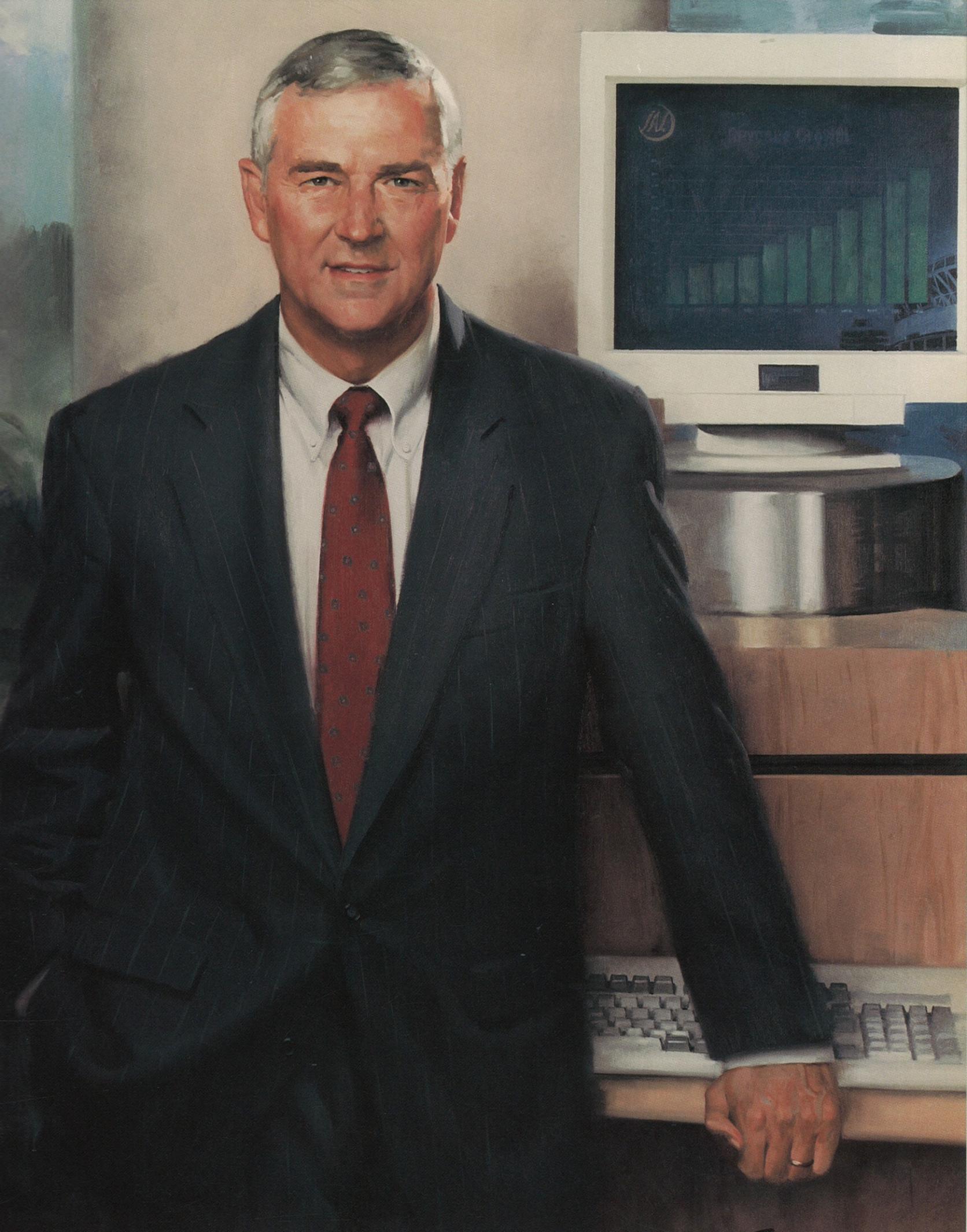
Oil on canvas, 48" x 40" (122cm x 102cm), 2000

Collection, S.A.S. Institute, Inc.

Carey, North Carolina

**I**t is interesting to contemplate the wide range of pursuits and interests that is represented in this small collection of sixty portraits, all but three of which were painted in the final third of the twentieth century. On page 120 is the grandson of the man who first mass-produced the automobile. On page 42 is the man under whose direction the first rockets were fired that eventually brought men to the moon. The founder of one of our national television networks appears on page 56, and the chairman of a competing network is on page 140. Here stands — in one of three paintings in this book dated in the twenty-first century (the new millennium was two weeks old when this was completed) — here stands an amazing young man who has built the largest privately-owned computer software company in the world. Dr. Jim Goodnight is the founder of the S.A.S. Institute in North Carolina (the initials stand, I believe, for Statistical Analysis Systems). This astonishing organization is housed in a vast campus of spectacular buildings that sprawls over many acres and provides employment for tens of thousands of workers.

Continuing my theme of the diversity of avocations to be found in these paintings, consider the following: there are five preachers included — men dealing with the most ancient of concerns — (pages 6, 70, 94, 96, 114, with the greatest of all preachers on page 144). There are no less than seven college or university presidents. Also included are actors (pages 92-93), a military general (page 104), three cowboys, six bankers, a surgeon, a lawyer, a diplomat, a magazine publisher, and a young African king wearing a crown of gold that is a thousand years old. What a privilege it has been to know these remarkable men and women!





## HIS MAJESTY THE ALAFIN OF OYO

Oil on canvas, 92" x 60" (234cm x 152cm), 1978

Collection, The Royal Palace  
Oyo, Nigeria

In 1977, Ambassador Fernandez (page 74) commissioned me to paint a series of state portraits of hereditary Nigerian kings. Elizabeth and I flew to Lagos, traveling from there up into the mountain kingdom of Oyo State for the first stop on our tour. There we met the young king (alafin) who entertained us royally in his immense adobe palace. For the portrait, the king wore elaborate robes and a gold crown which he said was over a thousand years old. He told us that his family had been on the throne of Oyo State longer than any royal house in Europe.

The people of Oyo show enormous respect for their young monarch. No one stood in his presence — everyone who came into the same room with the Alafin immediately prostrated themselves on the floor. Only Elizabeth and I were allowed to stand.



*The Sandens pose with the Alafin outside his palace.*

SLIM PICKENS  
WITH BEN JOHNSON

Oil on canvas, 38" x 54" (97cm x 137cm), 1983  
Collection, National Cowboy Hall of Fame  
Oklahoma City, Oklahoma

**T**he director of the National Cowboy Hall of Fame sent me a reproduction of this illustration by the great N.C. Wyeth (below), and invited me to paint a double portrait of the cowboy actors "Slim" Pickens and Ben Johnson in a similar pose.

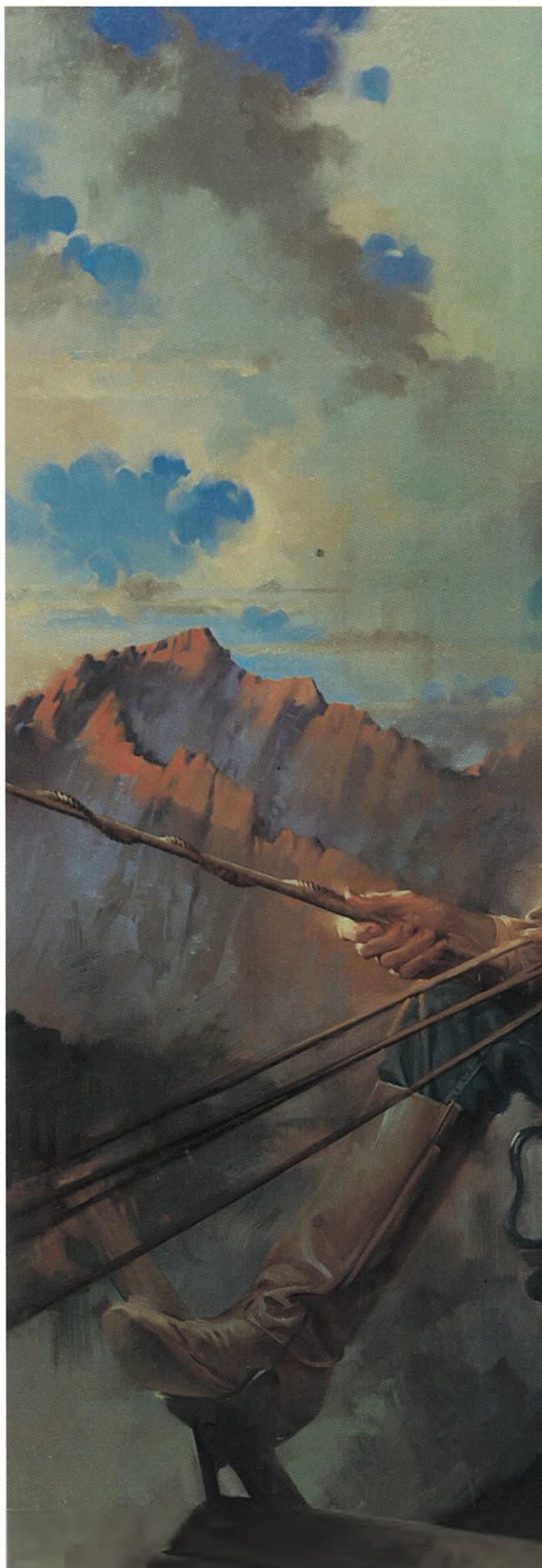
Slim Pickens was a popular and talented comedian, appearing in hundreds of Western films over many decades. The Cowboy Hall of Fame arranged to have a private plane fly me from the Van Nuys, California, airport to Slim's ranch in Columbia, in the mountains east of San Francisco. It was a perfect location for this picture. Slim had amassed a veritable museum of antique Western vehicles — stagecoaches, chuck wagons, buckboards, and the like. He posed with enthusiasm and irrepressible animation. Slim and his wife took me to lunch at a restaurant in the picturesque town of Columbia, and entertained me with countless tales of the actor's Hollywood career. When they said goodbye to me at the airstrip, I had no way of knowing that the gregarious

comedian was being treated for cancer, and that he had less than a month to live.

The Academy Award-winning actor Ben Johnson sat for me at his home in Santa Barbara. Back in New York, I combined the studies made at the two sittings into this large painting.



N.C. WYETH, *The Pay Stage*, 1910.







THE REVEREND  
DR. KENNETH O. JONES

Oil on canvas, 50" x 42" (127cm x 107cm), 1995  
Collection, Fifth Avenue Presbyterian Church  
New York, New York

**D**r. Kenneth O. Jones was the beloved associate minister of Fifth Avenue Presbyterian Church in New York for more than thirty years. He was my family's pastor for twenty-five years, assisting Dr. Bryant Kirkland (pages 6-8 and 96-97).

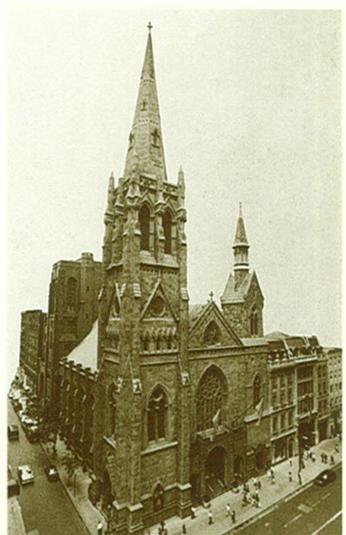
This portrait had been contemplated for years, but both he and I had procrastinated — Dr. Jones out of modesty, and me out of professional busyness. Years of inaction passed. Then in 1995 came a dramatic climax. A volume of Dr. Jones' s masterful pastoral prayers (one of which appears on this page) was compiled and edited by volunteers from the Women's Association of the church,

with a pre-Christmas publication planned. My longtime friend, Mrs. Evelyn Silla, president of the Women's Association, insisted that the Jones portrait *must* be completed in time to be reproduced in the book. Dr. Jones and I hastily conferred, agreed on sittings, and hurried the painting to completion. The book appeared; the Women's Association celebration, at which the portrait was unveiled, was held just before Christmas. On January 7 — a snowy Sunday barely two weeks later — while seated at his desk in the church following morning services, our beloved Dr. Jones, aged 77 years, quietly slipped home to heaven.

### A Prayer by Dr. Kenneth O. Jones

**G**od, who in thy divine wisdom knowest us better than we know ourselves, help us to come to a deeper understanding of the intricacies of our self-deceptions. We confess the surface wrongs, but we need to look deeper. We lack that fluoroscope insight to recognize our inner malfunctions; we have imperfect images of ourselves, as though looking in a mirror in a dimly lit room, rather than in the full light of the purity of Christ; we compare ourselves favorably with the moral distortions of our society, rather than comparing ourselves to the highest we have known; we cover our self-interest under the label of self-preservation. Forgive and heal us, O God. We do not ask for forgiveness lightly, for we know it is difficult, and for Thee it is costly — the ultimate cost of Thy Son, our Lord Jesus. But by Thy grace, we ask ... Amen.

From *Lean Back on the Everlasting Arms*, by Dr. Kenneth O. Jones.  
Copyright 1995 by Dr. Kenneth O. Jones.  
The Fifth Avenue Presbyterian Church, New York.



*The Fifth Avenue Presbyterian Church, New York City.*



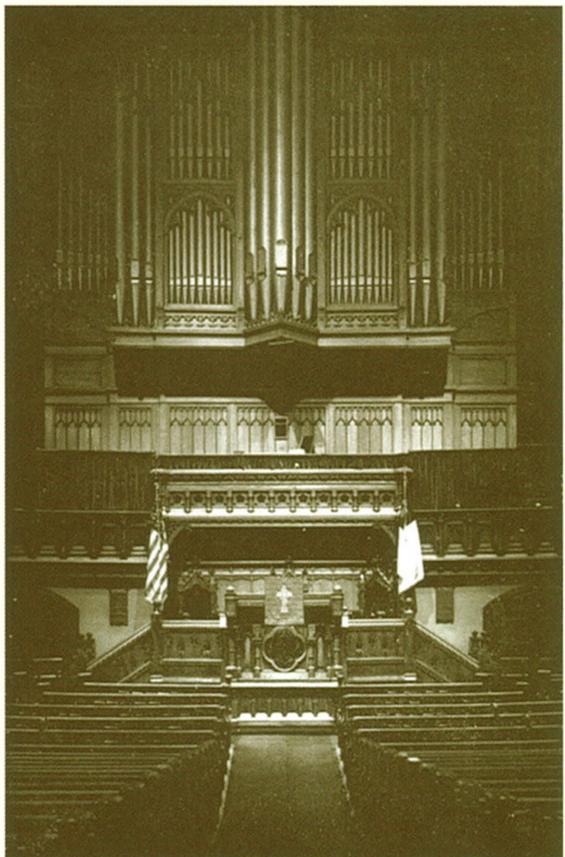
THE REVEREND DR.  
BRYANT M. KIRKLAND

Oil on canvas, 50" x 34" (127cm x 86cm), 1991  
Collection, American Bible Society  
New York, New York

**I** owe a personal debt beyond calculating to the extraordinary man whose portrait appears on the opposite page. He was, for three decades, one of the pivotal influences on my life, and that of my family. Dr. Bryant Kirkland was our minister from 1970 until his retirement in 1987. He conducted the funeral of my first wife when she died in 1972, and performed the marriage ceremony when I married Elizabeth. He baptized both of our children, and presided over our daughter's marriage to Jason McMahon. But, beyond these pastoral functions, Dr. Kirkland was instrumental in shaping the faith and convictions of everyone in our family. Dr. Kirkland himself was a man of unshakeable personal beliefs, which he preached from his famous New York pulpit with a winsome elegance and a persuasive contemporaneity.

The readers of this book have already experienced Dr. Kirkland's pastoral style in his gracious foreword beginning on page 6, composed a scant month before his death. In the foreword to one of Dr. Kirkland's books, his colleague Dr. Norman Vincent Peale said,

"In his preaching and as a person, he has touched the lives of thousands of people who have come to know Jesus Christ through this great and good man. Dr. Kirkland is universally beloved and respected as a man, as a preacher and as an inspiring Christian personality. He is in the noble tradition of the great historic pulpit figures of our country. This quiet, modest, sincere man never set out to achieve the distinction that has properly come to him. He has had only one purpose — to lead men and women and youth to Jesus Christ as Lord and Savior. He lost himself in that sacred objective. He quite forgot Bryant Kirkland in his devotion to Jesus and in his love of people. But as is always true of one who loses his life for Jesus' sake, he found greatness of life and honor and love from the many whom he has helped in Christ's name."



*The sanctuary of the Fifth Avenue Presbyterian Church, New York City.*



M R S . C H A R L E S M c K I N N E Y

Oil on canvas, 48" x 38" (122cm x 97cm), 1986

Collection, Mr. and Mrs. Charles McKinney

Raleigh, North Carolina

**T**his pleasant-looking young woman has had a profound effect on the profession of portrait painting in America.

Prior to the arrival on the scene of Suzanne McKinney, professional portraiture had existed within fairly prescribed limits. Almost all portrait commissions were brokered by one or two old-line galleries in New York City. The process was genteel and rather old-fashioned. Galleries which dealt in portraits did so within their cloistered and reserved environments; there was certainly no "selling" or taint of commercialism. The idea of using aggressive and energetic sales teams to actively pursue portrait "jobs" would have been distinctly distasteful to the established New York firms. Then came Suzanne.

She had had her own portrait painted by a Washington, D.C.-based artist, and had subsequently arranged assignments for him among her friends in Raleigh, North Carolina. This experience demonstrated for Suzanne McKinney the extent of the market for portraiture. She conceived of a network of "representatives," young women (generally the wives of socially well-placed professional men) who would actively (but discreetly) develop interest in portraiture among their own social set. It was a sensationally good idea.

Suzanne brought the idea, and her own enthusiasm, to New York, certain that the concept would receive instant acceptance from the established galleries. Instead, she received a cold reception. Undaunted, Suzanne returned to North Carolina and proceeded to put her idea into practice, with breathtaking success. Now, more than twenty years later, the concept has been duplicated countless times across the nation, causing the portrait profession to grow each year in quantum leaps.

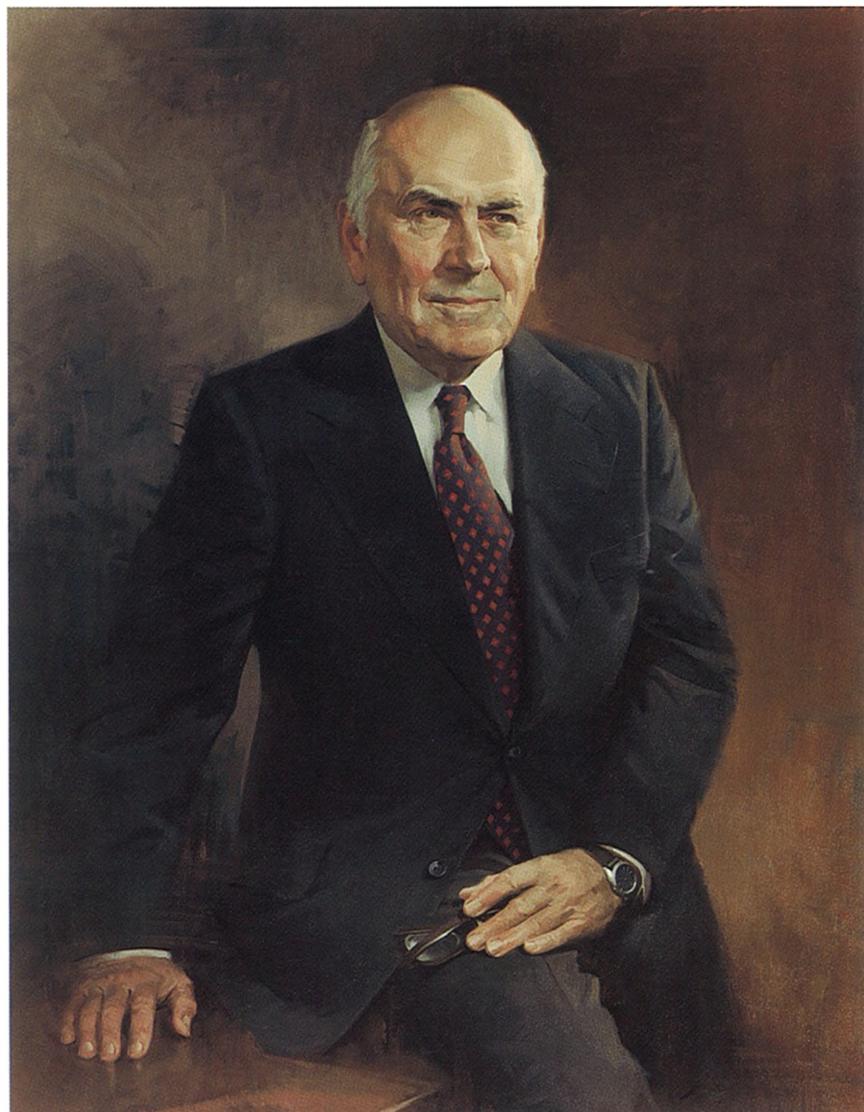
## PETER G. PETERSON

Oil on canvas, 48" x 38" (122cm x 97cm), 2000  
Collection, Council on Foreign Relations  
New York, New York

The Council on Foreign Relations is a distinguished New York-based "think tank" whose aim is to provide insights into international affairs and to develop new ideas for United States foreign policy, particularly national security and foreign economic policy. Some of the nation's most distinguished citizens have been and are actively involved in the Council. Only four men have served as chairman of the board during the organization's long history, and I have been privileged to paint three of them: John J. McCloy, David Rockefeller, and Peter G. Peterson.

My portrait of John J. McCloy (this page) was one of my earliest assignments after moving to New York. Elsewhere (page 69) I tell of McCloy's experience of observing President Woodrow Wilson sitting to the famous portraitist Sir William Orpen at the Versailles Peace Conference following World War I. At the conclusion of the Second World War, President Harry S. Truman appointed McCloy the United States High Commissioner over defeated Germany.

The current chairman of the Council is Peter G. Peterson, Chairman of the Blackstone Group (investment bankers) in New York, and a former United States Secretary of Commerce. Mr. Peterson posed for me in his office on Park Avenue in New York. On the table near where he stood was this informal collection of family pictures. Two of the pictures are of Joan Ganz Cooney (Mrs. Peterson) who is the founder of the Children's Television Workshop, producers of the popular program "Sesame Street." In fact, if you look closely, one of the Sesame Street characters appears in the middle picture. I later replaced the picture in the gold frame with one that depicted the entire Peterson family.



Portrait of Peter G. Peterson,  
Oil on canvas, 48" x 38"  
(122cm x 97cm), 2000.  
Collection, Council on Foreign  
Relations, New York.





DR. AGNAR PYTTE

Oil on canvas, 42" x 34" (107cm x 86cm), 1999  
Collection, Case Western Reserve University  
Cleveland, Ohio

**B**eginning on page 146, I describe in detail the steps which the portrait painter follows in producing his ultimate product. The layman is usually surprised to find so much complexity involved in the production of so seemingly simple an image as, for example, this portrait of a distinguished university president. The first reaction of surprise usually comes with being informed that the hardest part of the whole process is deciding on the pose of the subject. But this is most certainly true. I can assure the reader that I have spent many a sleepless night before a sitting, my mind churning with possibilities for the next morning's assignment. Should the subject stand or be seated? Should he be seen in a direct frontal view, or turned three-quarter to the left, or three-quarter to the right? Which is his "best side"? How about the hands -- what will they be doing? Should they hold some sort of "prop"? Ah, and how about the subject's expression? A slight smile? Or perhaps a composed, "reflective" look? (The expression is a major challenge, in an age where pictures are routinely judged as "good" when the subject wears a broad smile for the camera.)

Here Dr. Pytte wears his Harvard robe, the ceremonial chain of Case Western Reserve University, and holds his mortarboard on his lap. He views the artist from an aspect of slightly "three-quarter left," wears a pleasant expression, and is strongly lit by a large main light source just to his left. A secondary "accent" light plays along the "edge" of his head and shoulder — that is, the contour where the head and shoulder meets the background. The background is the most elemental of portrait backgrounds — a grey-green studio drape, hanging in "diaper" folds. President Pytte sits in a "Harvard" chair.



GENERAL ARTHUR JACQUES POILLON, U.S.M.C.

Oil on canvas, 48" x 32" (122cm x 81cm), 1986

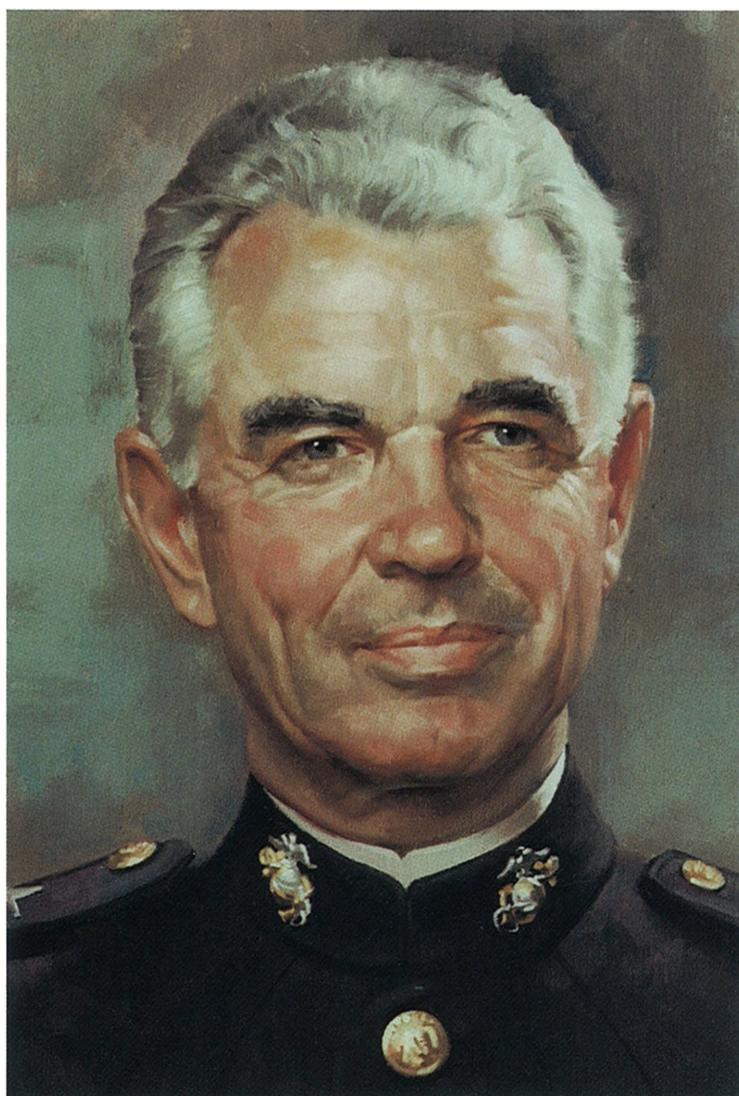
Collection, General and Mrs. Arthur J. Poillon

Montrose, Alabama

I traveled down to the Gulf of Mexico where General Poillon posed for me at his gracious home overlooking the water. My own quarters were a mile or two down the coast at the famous old Grand Hotel at Point Clear. General Poillon was a "dream" subject — handsome and trim in his Marine uniform. No matter how I posed him, the results were perfect. Trying for a classical look, I made a serious error in judgement. In the background I painted a crimson drape falling from a Grecian pillar. The longer I worked on the background, the more pompous and

artificial it looked. I struggled on with it for days. Finally, in desperation, I scrubbed out the background almost entirely. While the paint was still wet, I stroked in the neutral blues and greys you see here. Here and there a suggestion of the former crimson shows through.

I have reproduced this painting of General Poillon often over the years, considering it one of my strongest. What makes one portrait more successful than another? I wish I knew. If I had my way, they would *all* be masterpieces.



*General Poillon was the ideal portrait subject -- handsome, strong and dignified. He loaned me his campaign medals, which I carried to the studio for closer observation. I taped them to my canvas, immediately next to where I was painting, and made as meticulous a rendering as I could. Each medal was a slightly different shade of bronze.*





### THE PURPLE BLOUSE

Oil on canvas, 36" x 30" (91cm x 76cm), 1994

Collection of the Artist

This very modern young lady came to pose for me at Carnegie Hall wearing this striking purple blouse and a pair of informal pearl-grey slacks. She sat opposite me in this casual way, fingers intertwined, a thoughtful and purposeful look in her eyes. When the painting was finished, I felt that it would add a feminine note if I framed it with an oval linen spandrel, set off by a gilded bevel edge. I must say I was rather pleased with the result. To my great dismay, the painting was declined, and has hung on my studio wall ever since. I consider it one of my very best portraits.

Are many portraits declined? The honest answer is, very few. In fact, in thirty years, I can recall no more than three or four. Much more often, when a painting is nearly finished, I decide that I

can really do much better, and I start a second, or even a third canvas. It is so liberating to make a fresh start! The second version is invariably better than the first — fresher and more direct.



## G E R A L D J . F O R D

Oil on canvas, 52" x 46" (132cm x 117cm), 2000

Collection, Southern Methodist University

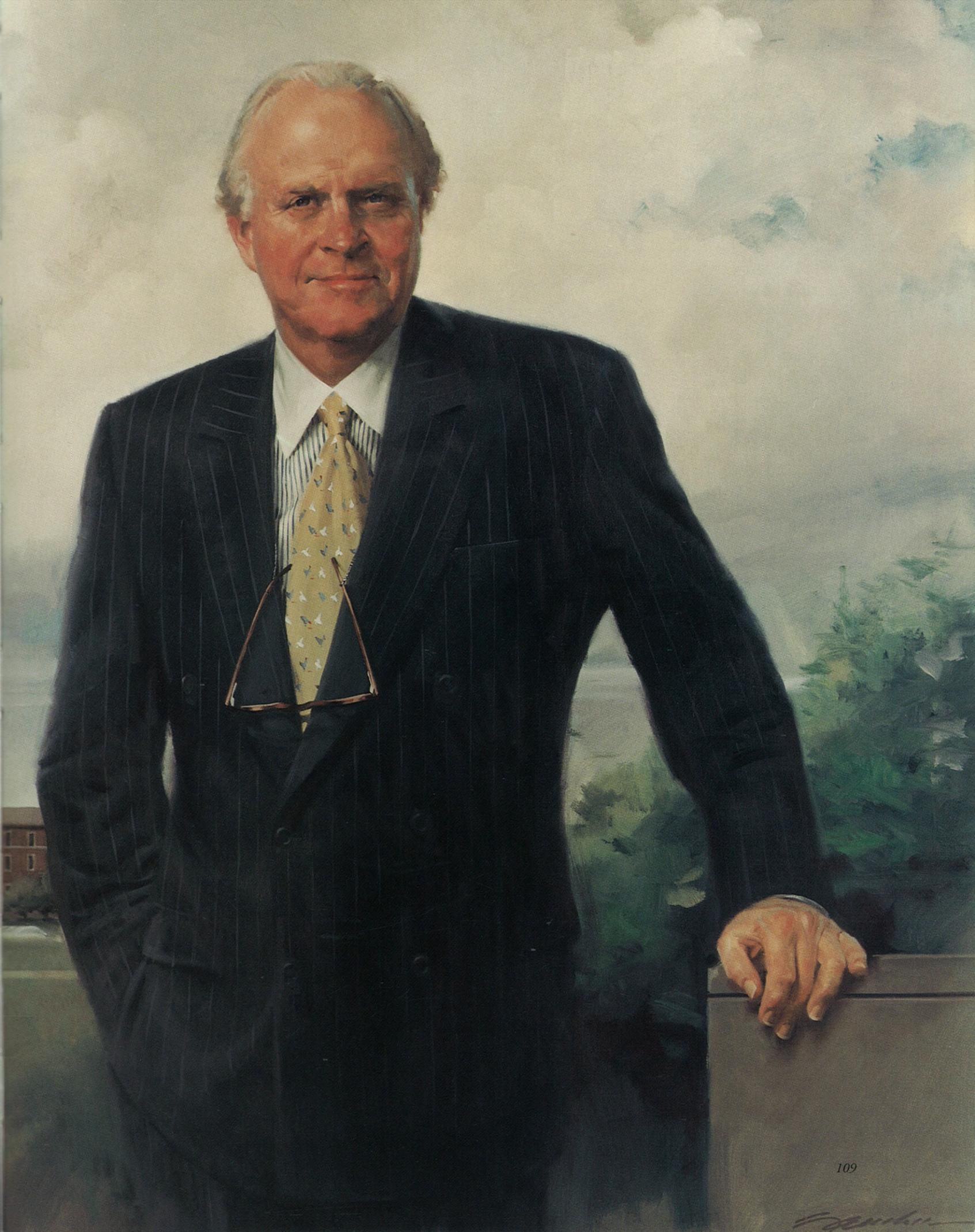
Dallas, Texas

**A**mazing new football stadium was under construction on the campus of Southern Methodist University in Dallas. The stadium is designated the Gerald J. Ford Stadium after the principal donor. A portrait of Mr. Ford was needed for the entrance foyer to the reserved seating area. The experience turned out to be one of those storybook adventures that young art school students picture in their wildest fantasies about the glamour of professional portrait painting.

"Jerry" Ford is the quintessential wealthy Texan that novelists and film writers conjure up in their imagination. He heads a vast nationwide financial empire of the kind that requires tending by a CEO of indefatigable energy with a high-powered private jet plane. The lifestyle has everything: a sprawling Dallas mansion with Picassos in the dining room, Lichtenstein over the mantel; a ranch in the Texas hill country, homes in Manhattan and Southampton. My whirlwind visit to Dallas for the sittings included a limousine to take me back and forth from my luxury hotel to the mansion on Turtle Creek Boulevard.

I waited for Jerry Ford in the Carnegie Hall studio for the final sitting. He arrived precisely on time, and was extraordinarily gracious and affirming about what I had done. After we had worked for a very short time, I caught my sitter stealing a very discreet and gentlemanly glance at his watch. His car was down in Seventh Avenue, motor running; a helicopter awaited him at Thirty-Fourth Street to lift him quickly to Teterboro Airport where the jet would be out on the tarmac. It was 3:30, and he was due for dinner in Lexington, Kentucky. He loved the portrait. Could I lengthen the jacket just a tad, and ship the painting to Dallas?



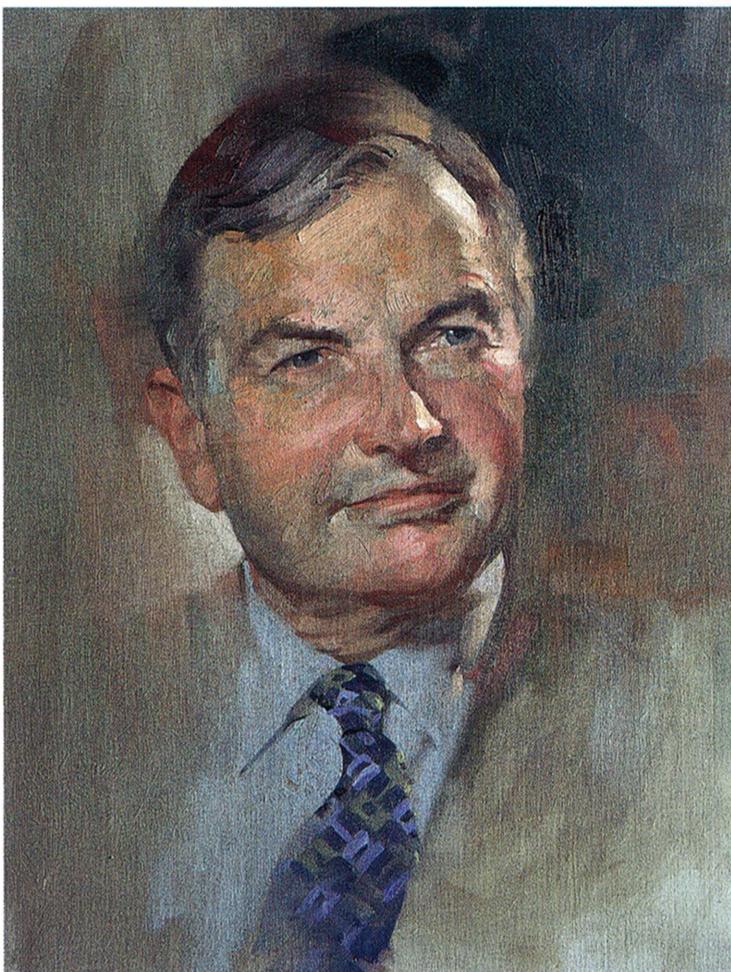


## DAVID ROCKEFELLER

Oil on canvas, 38" x 40" (97cm x 102cm,) 1974

Collection, Pace University  
New York, New York

**D**avid Rockefeller received me in his family office (the famous "Room 5600") high atop the RCA skyscraper in Rockefeller Center. I had just begun my portrait painting career in New York, and I was still somewhat unsure of myself. His gracious cooperation and friendliness made my job a pleasure. I suggested that the painting might include some elements of the Rockefeller art collection. The little Buddha figurine was on the conference table in his office and the handsome bronze stood on a pedestal in the corridor just outside his door. Later, when Mr. Rockefeller came to the Carnegie Hall studio, he reminisced about watching John Singer Sargent paint his grandfather, John D. Rockefeller, Sr. When this painting was finished, Mr. Rockefeller sent me a lovely antique crystal decanter as a gift of appreciation.



*A preliminary study  
for the portrait.*





## MRS. BURGESS HARRISON HAMLET III

Oil on canvas, 73" x 37" (185cm x 94cm), 1998

Collection, Mr. and Mrs. B.H. Hamlet III

Bassett, Virginia

**M**rs. Hamlet came to the studio in New York and modeled this lovely dress for me. I immediately pictured in my mind a "grand manner" portrait, and eagerly looked forward to my visit to the Hamlet home in Virginia.

Every portrait artist imagines himself as Sargent reborn, painting exquisite ladies in their gracious homes — and here I was, living out that ideal. The home (below) could just as well have been somewhere in the English countryside. There, waiting for my painting to be finished was a stunning traditional frame which would have done justice to the finest Sargent or Gainsborough. The Hamlet children were models of deportment; my host was as handsome and dashing as a movie star and complimented my every

brushstroke. Had I died and gone to heaven? Or was this the ultimate portrait artist's fantasy, come stunningly true?

It was a wonderful experience. I hope this commentary does not embarrass the very down-to-earth Hamlets. But I confess that I lingered over my work, savoring the moment. It made up for so many other sittings, which at times can be so difficult and vexing.

The sittings over, I packed away my equipment in the car, made my farewells, and swung out onto the curving drive that bordered the lake (yes, with swans). As I rolled down the road toward the North Carolina border, the fall sunshine dappled the fallen leaves. Ah, it was wonderful to be a portrait painter!



Left: The beautiful Hamlet residence in Virginia. Right: During a sitting, showing the lovely "Gloria" frame, by House of Heydenryk, New York (see page 151).

## THE REVEREND DR. W. FRANK HARRINGTON

Oil on canvas, 54" x 38" (137cm x 97cm), 1990

Collection, Peachtree Presbyterian Church

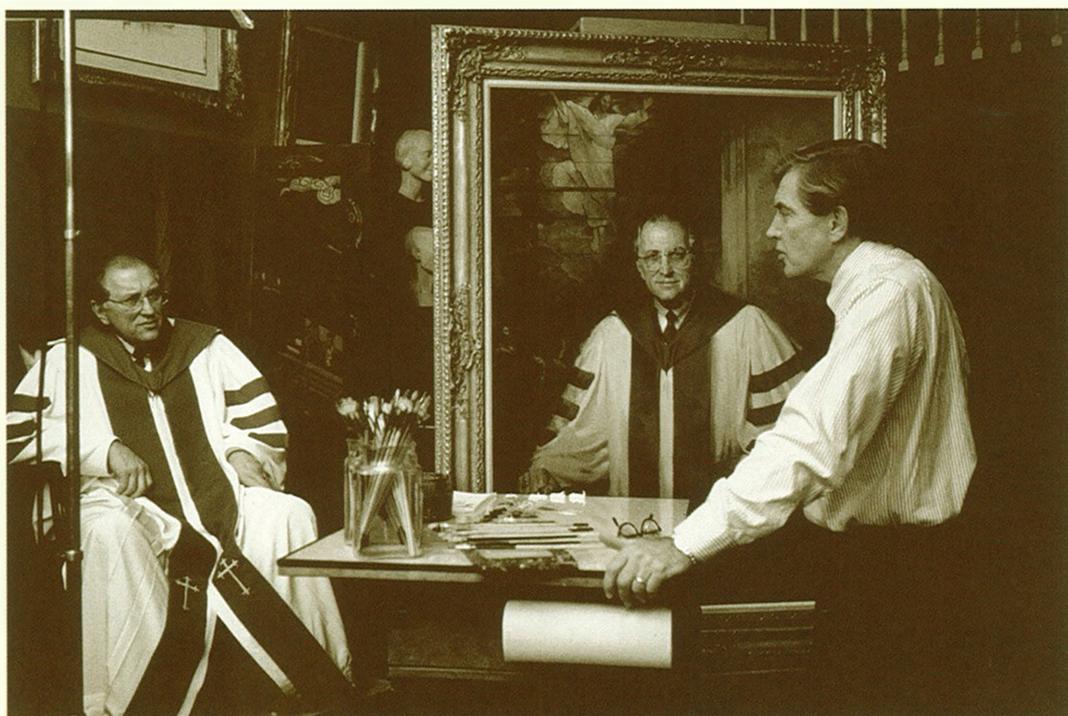
Atlanta, Georgia

The Peachtree Presbyterian Church in Atlanta is the largest Presbyterian congregation in America — over 12,000 members at the most recent count. Dr. Frank Harrington was the dynamic senior minister of this famous church for over twenty-five years, during which the membership rose from around two thousand to its present phenomenal size. An intellectually brilliant and widely-read man, Frank Harrington was nonetheless noted for sermons that sparkled with kindly humour, drawn from his South Carolina roots.

A dramatic feature of the vast Peachtree sanctuary is the central stained glass window which portrays Christ's ascension into heaven. As Dr. Harrington took this pose, with his right hand (a clenched fist suggested his determination and commitment) resting on the pulpit chair, the beautiful Ascension Window rose behind him, shimmering with rich blues and greens.

In March of 1999, I sat in that beautiful sanctuary as part of an immense crowd which had come to the church for Frank's funeral. Two thousand were crowded into the auditorium, thousands more watched by television from the church's social hall and chapel, and outside a huge throng was unable to get in to any location. This vast outpouring was a tribute to this remarkable man who had touched and molded so many lives in Atlanta and across the nation. The governor of Georgia sat just ahead of me, as did the mayor of Atlanta. Telegrams were read from dignitaries in government and the church all across America.

As the vast choir sang *Blessed Assurance*, I reflected on how much this kindly man had meant to me as a friend over the years since this portrait was painted. One person can still make a great difference in this world!



*Dr. W. Frank Harrington sits for his portrait in the Carnegie Hall studio. These great conversations which I have with my sitters is what makes portrait painting such an exciting profession!*



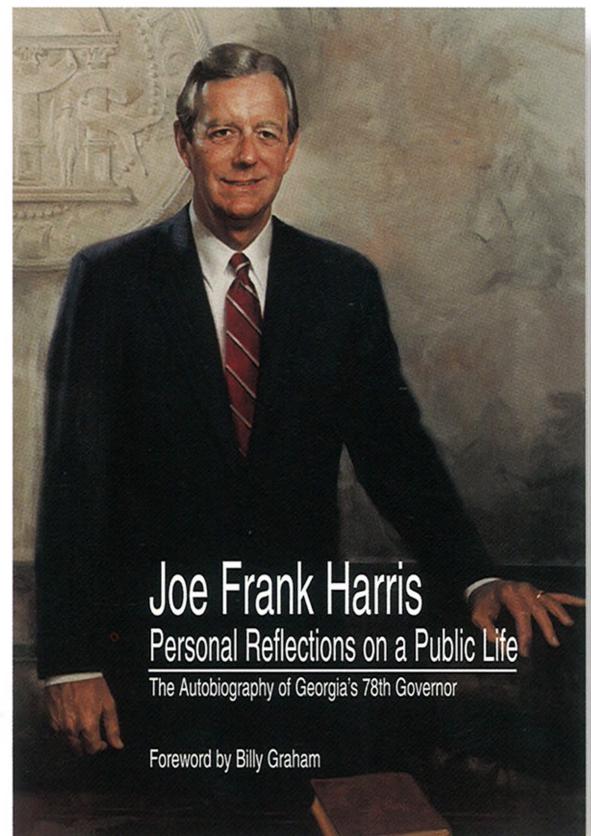


## GOVERNOR JOE FRANK HARRIS

Oil on canvas, 56" x 40" (142cm x 102cm), 1990

Collection, Georgia State Capitol  
Atlanta, Georgia

**J**oe Frank Harris is a man of exemplary personal character and Christian faith, which is manifested in everything he does. He was an outstanding governor of Georgia. It is noteworthy when a figure in contemporary politics asks his portrait painter to portray him standing before his executive desk, with a single object on that desk — a Bible. Painting this portrait was a grand experience. My wife Elizabeth and I were guests of Governor and Mrs. Harris in the beautiful Governor's Mansion in Atlanta at the time of the sittings. When the painting was completed, the unveiling was held before an enormous audience of civic leaders in the Atlanta's World Congress Center. I was, of course, very pleased when Governor Harris used the portrait on the cover of his autobiography.



**Joe Frank Harris**  
Personal Reflections on a Public Life  
The Autobiography of Georgia's 78th Governor

Foreword by Billy Graham

*The Governor's autobiography.*

*At the Georgia Capitol, Governor and Mrs. Joe Frank Harris pose with the artist at the hanging of the governor's portrait.*

MR. & MRS.  
JOHN T. WAUGH

Oil on canvas, 48" x 38"

(122cm x 97cm), 1986

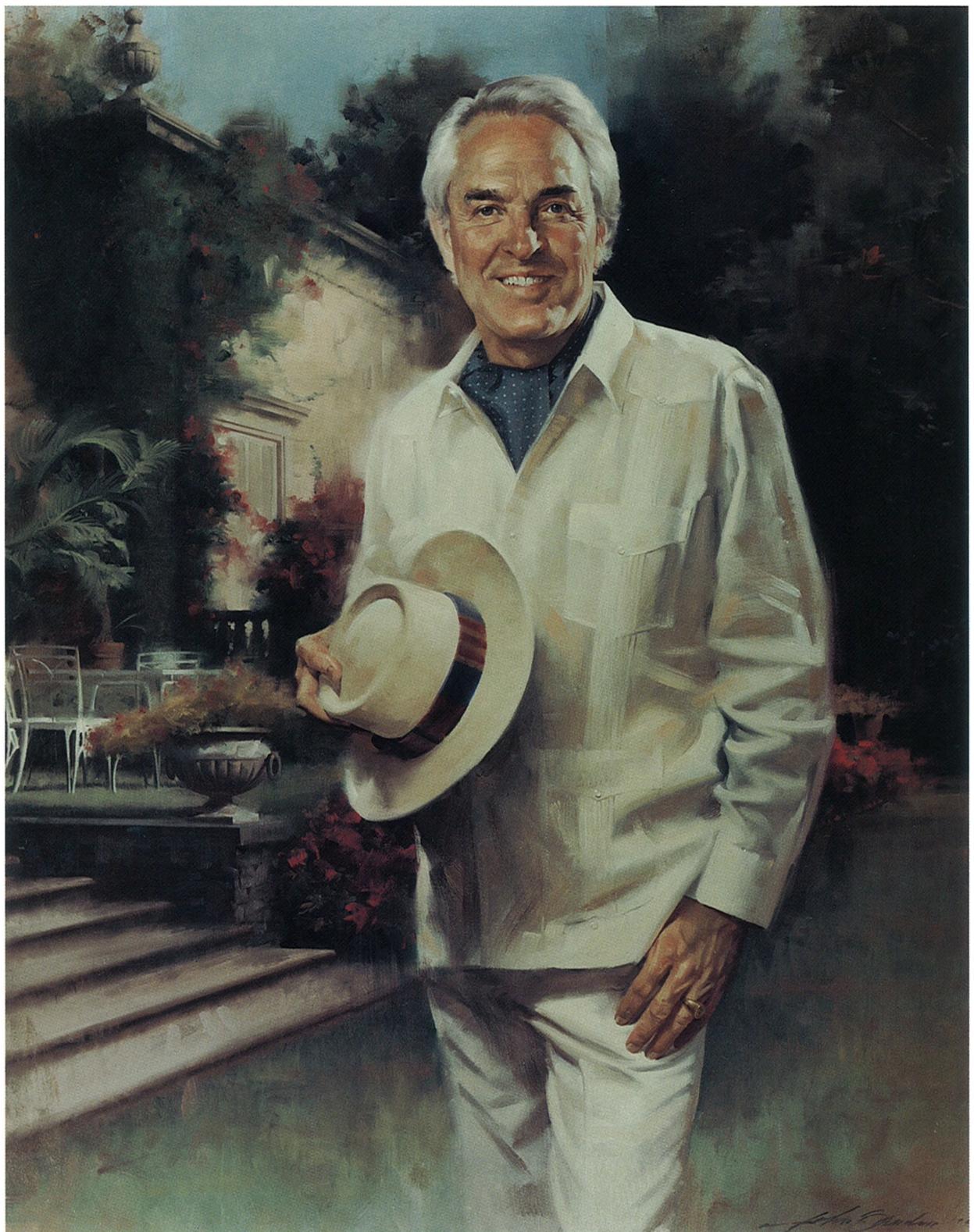
Collection, Mr. and Mrs. John T. Waugh  
Cuernavaca, Mexico

They say that the city of Cuernavaca, Mexico — in the mountains southwest of Mexico City — is one of only three places in the world where the weather is perfect 365 days of the year (the other two being San Diego, California and the Hawaiian Islands). Whether this is true or not, I can't say, but I do know that the two weeks I spent in a lovely pink villa on a hillside in Cuernavaca *were* perfect. Each morning, I ate my breakfast of fresh fruit by the pool. In the far distance I could see the holy mountain of Popocatepetl. As I walked to work, the rich scent of the bougainvillea filled the street.

My two subjects were perfect for this storybook setting — handsome and stylish. The garden of the Waughs' gracious *hacienda* produced these extraordinary giant roses. The large household staff attended instantly to my every need. In the evenings I was free for a stroll down into the city to visit the beautiful cathedral or to have dinner at an outdoor cafe.

When (all too soon) I finished my work, the drive down into the chaos and uproar of Mexico City provided an unsettling contrast. As I made my way through that teeming maelstrom of a city, my pink villa on the mountainside seemed suddenly very far away. Had I really been there, or had I been dreaming?





## WILLIAM CLAY FORD

Oil on canvas, 73" x 38" (185cm x 97cm), 1989

Collection, Ford Motor Company

Dearborn, Michigan

One day in the winter of 1989, I received an urgent call from the Ford Motor Company in Michigan. A gala dinner was being planned to honor the vice chairman of the company, William Clay Ford, on the occasion of the fortieth anniversary of his joining the company. The dinner was a scant one month distant, and a portrait was needed. (Who, I asked myself, does the advance planning at that great company?) And not just a portrait — a full-length portrait! There was more: the portrait must match an existing painting of Mr. Ford's father, Edsel Ford, which hung in the rotunda of the company's design headquarters. And more: the new painting must be framed to match the existing picture. Quite an assignment for a portrait artist with his month already filled with appointments!

I flew to Dearborn, and hurried to see the Edsel Ford painting and take my measurements. Mr. Ford had arranged for me to use the great film and television studio at the headquarters building. The first consideration was to order the frame, because the carving and gilding would easily consume the entire month available. When I mildly objected to the severity of the existing frame, Mr. Ford generously urged me to order *two* new frames of my choosing.

There is a noteworthy detail in the painting. When Mr. Ford arrived for the first sitting, he carried with him the small model car which you see by his left hand in the portrait, inquiring diffidently whether the model might be included somewhere in the composition. I learned later that the model was of the famous Intercontinental Mark II automobile, which had emerged from the design division during Mr. Ford's tenure as head of that department. Now considered a classic automobile, the Mark II was discontinued for marketing reasons, but always remained a favorite with Mr. Ford. The painting — and the two frames — was delivered just in time for the dinner.



To John:  
With deep appreciation  
William Clay Ford  
3/6/89

*At the final sitting, artist and subject pose with the framed painting.*



THE JOHN HOPKINS PRESIDENTS:  
DR. LOWELL REED, DR. DETLEV BRONK

Oil on canvas, 48" x 38" (122cm x 97cm), 1985

Collection, Johns Hopkins University  
Baltimore, Maryland

In 1985 I received a commission from Johns Hopkins University in Baltimore to create a series of portraits of past presidents of the university. It seems that, somehow, several of the illustrious men who had served as president had failed to sit for a portrait painter, creating gaps in the historical record of that great institution. Even the photographic record of some of these distinguished men was, at best, minimal. Working with, in some cases, the barest of materials, I produced a number of presidential portraits, two of which are reproduced here. My procedure was as follows. My first step, after studying the available pictorial records, was to hire models who approximated the stature of each subject. I borrowed the nineteenth century vestry of a Manhattan church to serve as my background, and posed each model there, matching the lighting and pose of my historical reference.

In the first painting, that of Dr. Lowell Reed, I placed a painting of the university's founder, Johns Hopkins, on the wall behind him. In the case of Dr. Bronk, the coat and hat suggested his very active lifestyle, shuttling between his homes in New York (he also served as president of Rockefeller University in New York) and Baltimore.

An interesting detail I recall from my research was that that Dr. Bronk was a member of the New York family that gave its name to the borough of that city known as The Bronx.



MARY DUKE BIDDLE TRENT SEMANS

Oil on canvas, 42" x 34" (107cm x 86cm), 1991

Collection, Perkins Library, Duke University

Durham, North Carolina

Mary Semans is a great encourager. By the sheer force of her personality she inspires creative people to strive for the very best just as she inspires organizations to grow and broaden their scope and influence. All across America, though perhaps most particularly in their native North Carolina, Mary and Jim Semans have motivated individuals, families and great institutions to expand and to prosper. The granddaughter of Benjamin Duke and the matriarch of the vast Duke Family clan, Mary Semans is widely influential in philanthropy involving education and the arts.

My portrait of Mary (facing page) marked the first time that a woman was honored with a portrait in Perkins Library on the Duke campus. Several years later, Dr. Jim Semans honored me with the invitation to paint this double portrait commemorating the fortieth anniversary of his marriage to Mary. For my studio, I was given the use of the parlour of the magnificent home of Mary's late mother, Mrs. Biddle, a home filled with great portraits by Zuloaga, Koch and others.

The Perkins Library portrait of Mary Semans was given to Duke University in memory of her dear late college friend, Ann Louise Reist Dunlap of Lancaster, Pennsylvania, by her two daughters, Constance Dunlap Santorelli and Louise Dunlap.



*This portrait of Mary and Jim Semans was painted to mark the fortieth anniversary of their marriage. The painting hangs in the dining room of their lovely home in Durham.*







### THE REV. DANIEL J. MCGUIRE

Oil on canvas, 50" x 42" (127cm x 107cm), 1999

Collection, Loyola College in Maryland

Baltimore, Maryland

**I** traveled down to Baltimore to see where Father Daniel McGuire had lived and worked. This amazing priest had enjoyed phenomenal success in raising support for Loyola College, and a major campus building was now being named in his honor. In my briefcase I had an envelope of pictures that the college staff had assembled for me, but I wanted to see for myself the actual scenes of Father McGuire's daily life.

I have painted many posthumous portraits. This is a staple of the portraitist's practice — five such paintings are included in this book. In this case I felt certain I could come very close to the effect of a portrait from life. I set up my equipment in the actual bedroom where Father McGuire had lived. A surviving brother, Anthony, was coming to pose for me, wearing his late brother's priestly vestments. Anthony and I had a wonderful time together. He reminisced about his brother, and shared personal photos collected over the years. I posed him to match a popular, much-used picture of Father McGuire in which the gregarious, fun-loving priest smiled affably directly into the camera lens. Back in the Ridgefield studio, I stretched a large canvas and began to work. I plugged away at the painting for a full week before I realized that it wasn't working. The smiling reference picture gradually became a meaningless grin to me. The head just didn't match up with the posed figure. The longer I worked, the more discouraged I became. Desperate, I returned to the envelope of pictures.

I had somehow undervalued as overly serious the picture of Father McGuire seated before a statue of Saint Francis. Now I saw the picture in a new light, as a perceptive portrayal of the priest's genuine spiritual depth. Excited, I stretched a new canvas and started afresh. Within just a few days, I had this powerful image.



## D R . J A M E S R . S C H L E S I N G E R

Oil on canvas, 50" x 38" (127cm x 97cm), 1978

Collection, United States Department of Energy

Washington, D.C.

**D**r. James Schlesinger has held numerous posts at the very highest levels of the United States government — Secretary of Defense, Secretary of Energy, Director of Central Intelligence, and others. This painting was made for the Department of Energy. I wanted to convey his farsighted, thoughtful approach by the dramatic sky and the attitude of the head and hand.

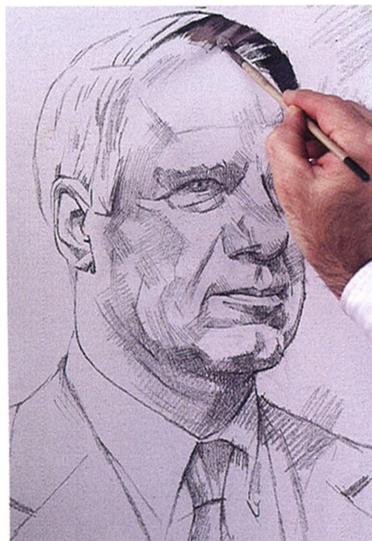
Dr. Schlesinger is a fascinating and complex man. He is extremely knowledgeable on an incredibly wide range of subject matter. As I worked we discussed painting, music, Greek history, contemporary politics, religion, and other subjects. Occasionally he would step down from the model stand, go over to the grand piano which I had in the studio at that time, and play, with considerable expertise.

While I was painting the head and shoulders portion of this portrait, a series of photographs were taken, which I have included. The rather unusual lighting — the strongest light is striking the back of the neck and head — makes this an atypical demonstration. Let me say a word to readers of my "how to" books, who may be puzzled by this picture sequence, in that it does not precisely follow the sequences shown in *Portraits From Life* (North Light Books, 1999). There is a great difference between a rapid study made directly from life in a restricted time format (demonstrated in that book), and the sustained, methodical painting which begins with a meticulous drawing (as this one does). The head-and-shoulders sequence chronicled here actually took place over perhaps three days of sustained work.

### A Step-by-Step Demonstration...



*Lift for continuation*



1. I have made a careful drawing on the canvas, mostly in line, with a minimum of tone. The drawing is thoroughly fixed. I begin in the hair, starting with the darkest darks and the dark halftones.



2. After establishing the darks in the hair above the forehead and to the right of the forehead, I begin to establish the halftones of the hair on the side of the head. I am working slowly and thoughtfully, not "roughing in," but working as deliberately as I can.

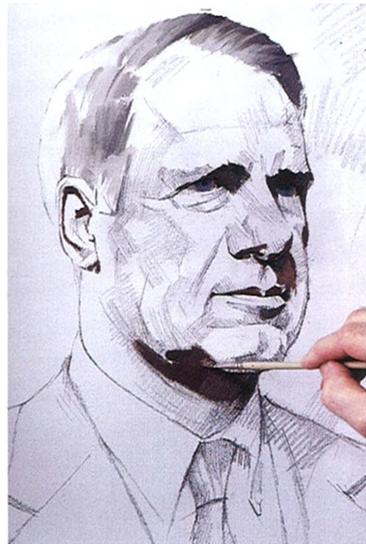
*The colors are applied like a “mosaic” at first, with a minimum of blending...*



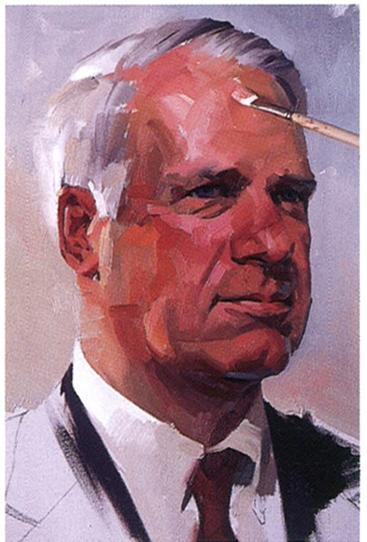
3. Using a mahlstick to steady my hand, I place the color of the iris in both eyes. Then I darken the upper third of the iris, and sweep in the dark of the upper eyelid.



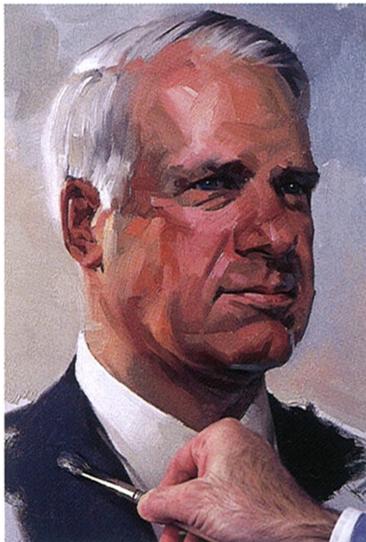
4. Cleaning my brush, I mix a dark composed of alizarin crimson and burnt umber, and use this to indicate the darkest accents in the expressive corners of the mouth. I am using a very small pointed sable brush.



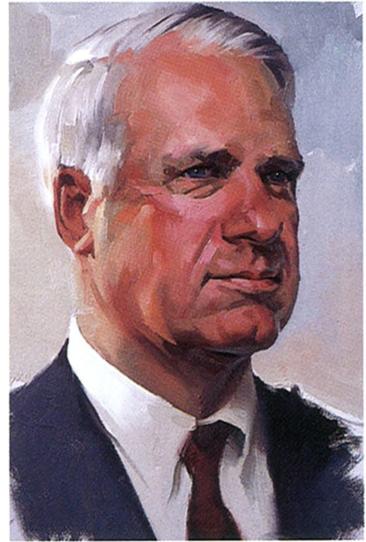
5. Switching to a larger, “cat’s tongue” sable brush, I establish the strong dark beneath the chin. This is a dark mixture of burnt sienna and viridian.



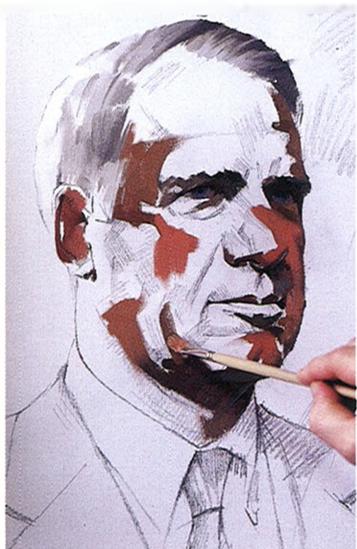
9. Notice that the direction of the brushstrokes is very important — it always follows the form, or goes in *exact opposition* to the form. Using these two concepts — played off against each other — keeps the brushwork from becoming boring.



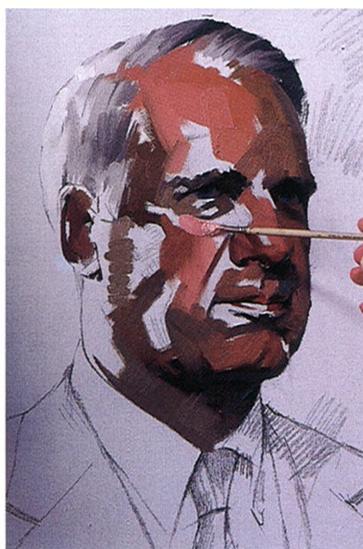
10. Most of the “mosaic” of the head is now in place — though not finished. Note the point of lightest light — just beside the ear. I’m now brushing in the tones of the suit jacket, using a fairly large bristle brush.



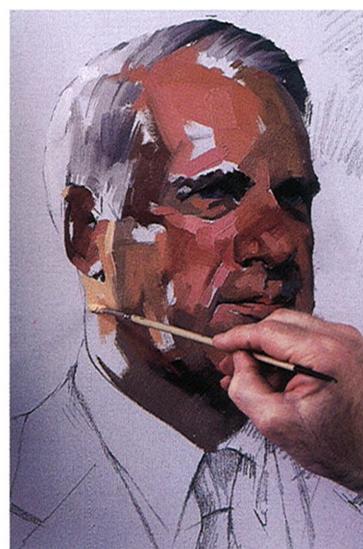
11. This is an unusual tonal scheme for a portrait — the lightest lights are on the back of the head. Looking through this book, I would say that you will not find this feature in any other portrait included. The idea here was to suggest a sort of “visionary” quality to the head.



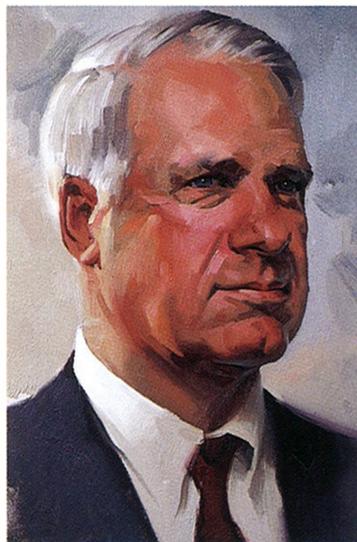
6. I begin to establish the warm halftones on the side of the face beyond the nose. Using Halftone 1 from my "Pro Mix" palette, I add — as needed — cadmium red, venetian red, alizarin crimson, with viridian to grey these fiery tones down. Here and there I also use Neutral 7 to accomplish the same.



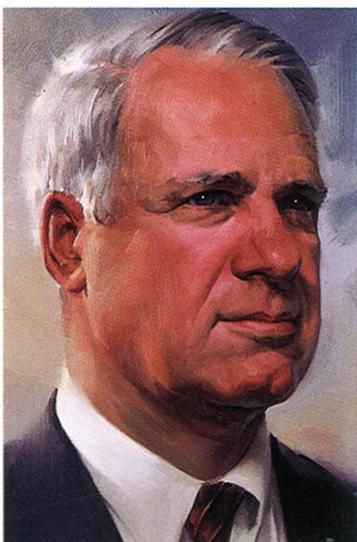
7. The entire movement of the work is from dark to light. In each area I establish the darkest dark, then the next darkest area, proceeding always toward the light, which is applied last. I am working with flat sables, applying the colors in unblended "slabs" of tone. I think of it as a "mosaic."



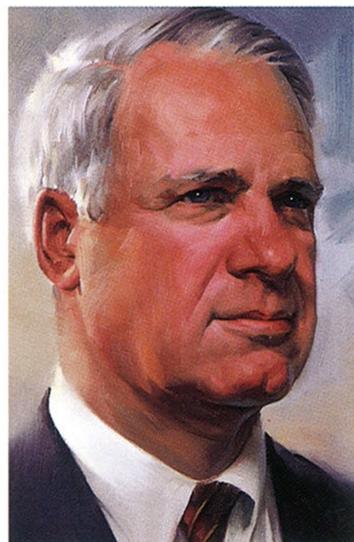
8. You will notice that here and there I am leaving the ground of the canvas showing through, almost as a watercolorist might, though of course I am working with opaque, impasto pigment. Here I am applying the "golden" light on the side of the neck. The mixture includes cadmium orange.



12. Once all of the tones are in place, it is necessary to "restate" the painting. That is, you proceed back through the entire process, restating the tones to a higher degree of accuracy — adjusting some darker, some lighter, etc.



13. Once this restating has been accomplished, the blending process can begin. This should be done cautiously, and with no more blending than is necessary. Too much fussing can cause a strong, characterful painting to become uninteresting.



14. This detail does not show that I am in fact moving forward on the clothing, hands and background — coming back repeatedly to make adjustments to the head. Once I feel that the character and expression in the head and face are correct, I try not to touch them again.

D R . J A M E S R . S C H L E S I N G E R

Oil on canvas, 50" x 38" (127cm x 97cm), 1978

Collection, United States Department of Energy

Washington, D.C.

**D**r. James Schlesinger has held numerous posts at the very highest levels of the United States government — Secretary of Defense, Secretary of Energy, Director of Central Intelligence, and others. This painting was made for the Department of Energy. I wanted to convey his farsighted, thoughtful approach by the dramatic sky and the attitude of the head and hand.

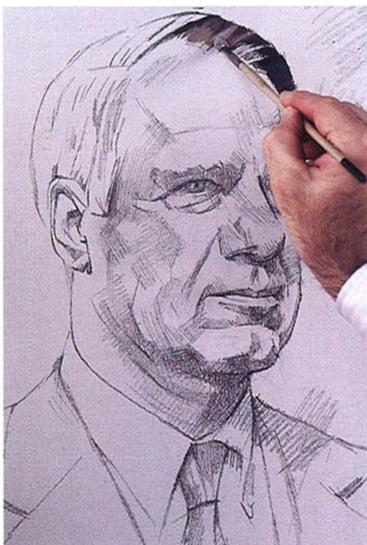
Dr. Schlesinger is a fascinating and complex man. He is extremely knowledgeable on an incredibly wide range of subject matter. As I worked we discussed painting, music, Greek history, contemporary politics, religion, and other subjects. Occasionally he would step down from the model stand, go over to the grand piano which I had in the studio at that time, and play, with considerable expertise.

While I was painting the head and shoulders portion of this portrait, a series of photographs were taken, which I have included. The rather unusual lighting — the strongest light is striking the back of the neck and head — makes this an atypical demonstration. Let me say a word to readers of my "how to" books, who may be puzzled by this picture sequence, in that it does not precisely follow the sequences shown in *Portraits From Life* (North Light Books, 1999). There is a great difference between a rapid study made directly from life in a restricted time format (demonstrated in that book), and the sustained, methodical painting which begins with a meticulous drawing (as this one does). The head-and-shoulders sequence chronicled here actually took place over perhaps three days of sustained work.

A Step-by-Step Demonstration...



*Lift for continuation*



1. I have made a careful drawing on the canvas, mostly in line, with a minimum of tone. The drawing is thoroughly fixed. I begin in the hair, starting with the darkest darks and the dark halftones.



2. After establishing the darks in the hair above the forehead and to the right of the forehead, I begin to establish the halftones of the hair on the side of the head. I am working slowly and thoughtfully, not "roughing in," but working as deliberately as I can.

## CONSTANTINE S. NICANDROS

Oil on canvas, 36" x 30" (91cm x 76cm), 1996

Collection, Conoco, Incorporated

Houston, Texas

Why are some paintings of higher quality than others? It may come as a surprise to my readers that there is any variation in quality among the sixty paintings in this book. Though I have selected for inclusion what I sincerely believe to be my best work, I will be the first to acknowledge that some are better than others. Some of the paintings managed to turn out — by the grace of God — to be veritable “speaking likenesses.” These paintings somehow seem to evoke the *essence* of the subject — they are extraordinarily “real.” (I will let the reader decide which these are.) But I will tell you that, in my opinion, this painting of the late Constantine Nicandros is certainly one of those very successful portraits. It may very well be the best of them all, if not the best I have ever done. Why? It is most certainly not a monumental work. In fact, it is rather small for a portrait — the smallish format was determined by the existing portraits in the corporate collection. Secondly, it does not represent an extraordinary amount of work. In fact, this particular painting went very quickly and almost effortlessly, confirming my personal theory of an “inverse ratio” — the best paintings seem to happen with the least effort.

The subject of this painting, the chairman of one of the world’s largest petroleum companies and the vice chairman of the DuPont Corporation, was surely one of most brilliant men I have ever met. In addition to his expertise in business, “Dino” Nicandros had an extensive background in the arts, and served on the boards of many prominent arts organizations, including the Houston Museum of Fine Art, of which he was chairman. In my painting, he sits modestly and simply, and — incredibly — seems as if he is about to speak. If only I could achieve this quality every time!





J A M E S B . W I L L I A M S

Oil on canvas, 44" x 34" (112cm x 86cm), 1999

Collection, SunTrust Banks  
Atlanta, Georgia

**I** love Atlanta. It is a big, sprawling, incredibly dynamic place. It is a lot like New York in its energy, its bravado, and its excitement. Its leaders are men and women with no sense of limitations or boundaries. Everything in Atlanta is world class — bigger and better than anywhere else. Nevertheless, Atlanta has a Southern drawl. The masterful tycoons that build these great enterprises are also Southern gentlemen with an easygoing informality of manner. Jimmy Williams is the quintessential Atlantan. His bank is one of the world's largest, but he talks about it modestly as though it were a little local enterprise. Over the telephone his voice has that wonderful mellow softness of the true Southerner.

Businessmen like Jimmy Williams are the portrait artist's dream clients. They know what they want. They are straightforward and matter-of-fact. The sittings are usually brief and lacking in ceremony. At the final sitting, the businessman client rarely exhibits any substantial vanity, and usually requests only the most minimal of changes. We portrait painters love our businessmen clients.

Who, the reader might ask, are the most difficult? The lay reader will not be surprised to learn that women subjects are to the portrait painter infinitely more challenging than are men. The artist's job, of course, is — in every case — to sense the self-image that his subject has, and to capture and portray that. This self-image may have only limited connections to the world of reality. In the case of the businessman — handsome, successful and easy-going like Jimmy Williams — that essential self-image is often so much easier to discern.

C. D. SPANGLER, JR.

Oil on canvas, 56" x 34" (142cm x 86cm), 1997

Collection, University of North Carolina

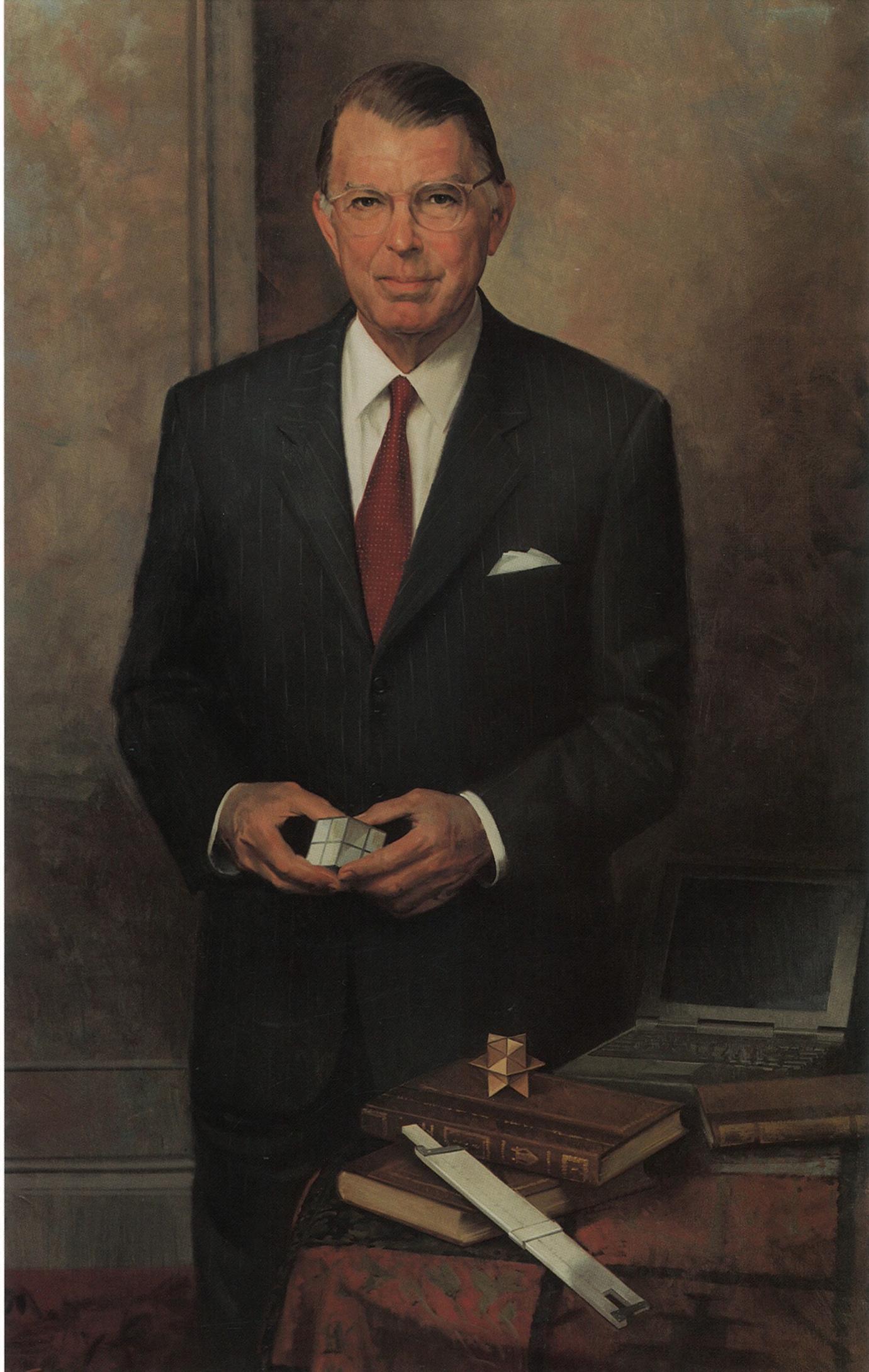
Chapel Hill, North Carolina



Thomas De Keyser, Portrait of an Unknown Man, 1632.  
Louvre, Paris.

This painting began with an unusual *raison d'être*. Mr. Spangler, the distinguished president of the University of North Carolina, is an admirer of a particular genre of historical paintings — specifically, Netherlandish paintings executed between 1540 and 1700, in which a carpet thrown over a table is a principal motif. This interest had been fueled by the gift from a donor of a remarkable carpet that now graced the foyer of the President's House at Chapel Hill. But the carpet was only the beginning. In addition, President Spangler also wished the painting to include certain symbolic items which would form a still life on the carpeted table. Those objects were: *books* (to symbolize traditional scholarship), a *slide rule* (symbolizing the growth of precision technology), a *computer* (to represent today's information explosion), and a fascinating *tetrahedron/puzzle* (just to add to the complexity!). The symbolism didn't stop there.

When the painting was finished, Dr. Spangler asked for a small — but very significant — addition that does not show in this reproduction. I added very faint letters across the computer monitor which read, "Article IX, Section 9." This would of course be totally cryptic to all but knowledgeable North Carolinians. Article IX, Section 9 is the famous clause in the Constitution of the State of North Carolina which mandates that tuition at the State University be maintained at a very reasonable level for the citizens of the state. Continuation of this mandate had been a cornerstone of President Spangler's administration.



M R S . N E L S O N A . R O C K E F E L L E R , S R .

Oil on canvas, 50" x 44" (127cm x 112cm), 1997

Collection, Mrs. Nelson A. Rockefeller, Sr.

Pocantico Hills, New York

**M**rs. Rockefeller and her late husband, the vice president of the United States and governor of New York, collected exquisite Japanese art objects and furnishings. Dazzled by the possibilities, I found it difficult to select from among the many delightful backgrounds in their home. I finally was able to calm down, and to settle on this simple arrangement. When the time for the first sitting arrived, Mrs. Rockefeller appeared attired informally, and adopted this casual pose.

Later, I worried about the informality of my composition. I was conscious that elsewhere in the family collections — now partially on public display at the great John D. Rockefeller estate in Tarrytown, New York, — were exquisite grand-manner portraits by Sargent and others. So I busied myself with numerous sketches and studies, to suggest more elaborate or extravagant conceptions. Wisely, Mrs. Rockefeller turned them all down, and urged me to stick with our original, modest scheme.

The portrait was a gift from her sons Mark F. Rockefeller and Nelson A. Rockefeller, Jr.







## LAURENCE A. TISCH

Oil on canvas, 36" x 32" (91cm x 81cm), 1999  
Collection, New York University  
New York, New York

**L**aurence Tisch is one of the small handful of civic-minded, influential men who make a genuine difference in New York City. As chairman of the Loew's Corporation, Mr. Tisch has been phenomenally successful in the worlds of the theatre, motion pictures and media. For a period of time, he included the CBS Television and Radio Networks in his business organization, and served as their chairman. But it is in the sphere of volunteer public service and philanthropy that the Tisch name is most widely recognized. This painting was commissioned by New York University to mark Laurence Tisch's completion of twenty years as chairman of the Board of Trustees.

I am always amazed at how down-to-earth and approachable these high profile men are. Mr. Tisch arranged for me to meet with him in his corner office at the Loew headquarters on Manhattan's East Side. The walls were colorful with historic theatre posters and memorabilia. Behind Mr. Tisch's desk were multiple computer terminals, bringing him the current worldwide data from the financial markets. As we chatted, his eyes sometimes glanced knowledgeably over the terminals. Occasionally, his fingertips flew over the keyboards. Was some breathtaking international transaction taking place right before my eyes? I envisioned huge blocks of stocks being traded — for unimaginable sums — between the mundane conversational exchanges we were sharing.

The rather smallish format specified by the university prompted this very simple composition. Mr. Tisch sat beside his conference table and regarded me with bemused interest. His hands are as expressive as is his very mobile face.

EDWIN CRAIG WALL, JR.

Oil on canvas, 42" x 34" (107cm x 86cm), 1999

Collection, Mrs. Edwin Craig Wall, Jr.

Conway, South Carolina

The late Mr. Craig Wall was one of the most universally loved and admired men in the Carolinas. A formidable businessman, his Canal Industries is a pacesetter in creating new wealth from the old profession of timber management. But it was as a civic leader and philanthropist that most people knew him. He gave of himself to many causes. Two which were important to him were Davidson College in North Carolina and the famous Brookgreen Sculpture Gardens in South Carolina. He served both of these institutions as chairman of the Board of Trustees.

Craig Wall was my Lorenzo de Medici. I believe that I did more paintings for him than for any other single client. I painted his three handsome children and his lovely wife, Judith. I painted Mr. Wall's father, Edwin Craig Wall, Sr. And, if that weren't enough, Craig hired me to paint his associates and friends, and *their* children. There seemed to be no limit to his generosity. He arranged so many assignments for me that I began to feel that I should be paying him a commission!

Craig Wall was a great letter writer. This is a lost art in today's fast-paced world of the telephone and e-mail. But Craig composed letters that were elegant and unforgettable. I will never forget the first letter I received from him. In fact, it was my first contact with Craig. At his invitation, I had painted the three adult daughters of a business associate. The painting was unveiled at a farewell tribute to the associate. Craig later wrote to me: "I was expecting a work of professional competence, but I was quite unprepared, when the veil was removed, for the *powerful work of art* which met our eyes." One does not receive many letters like that. There are not many men like Craig Wall.

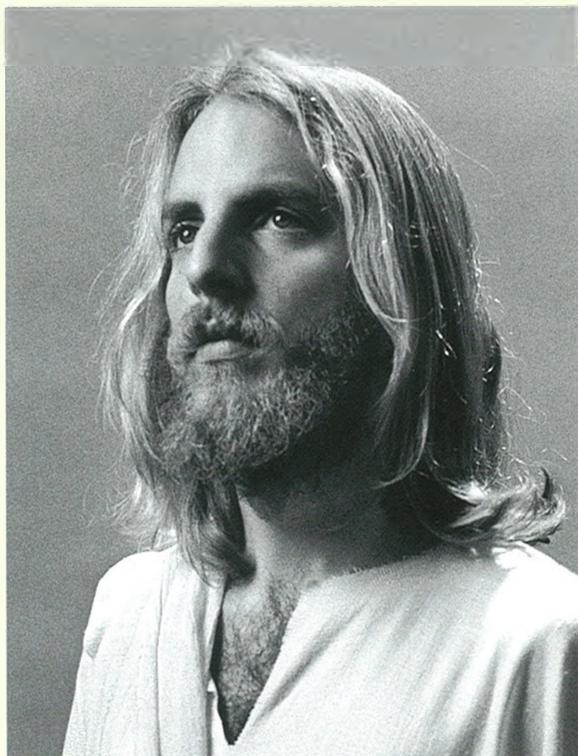


## J E S U S C H R I S T

Oil on canvas, 70" x54" (178cm x 137cm), 1980  
Collection, Fifth Avenue Presbyterian Church  
New York, New York

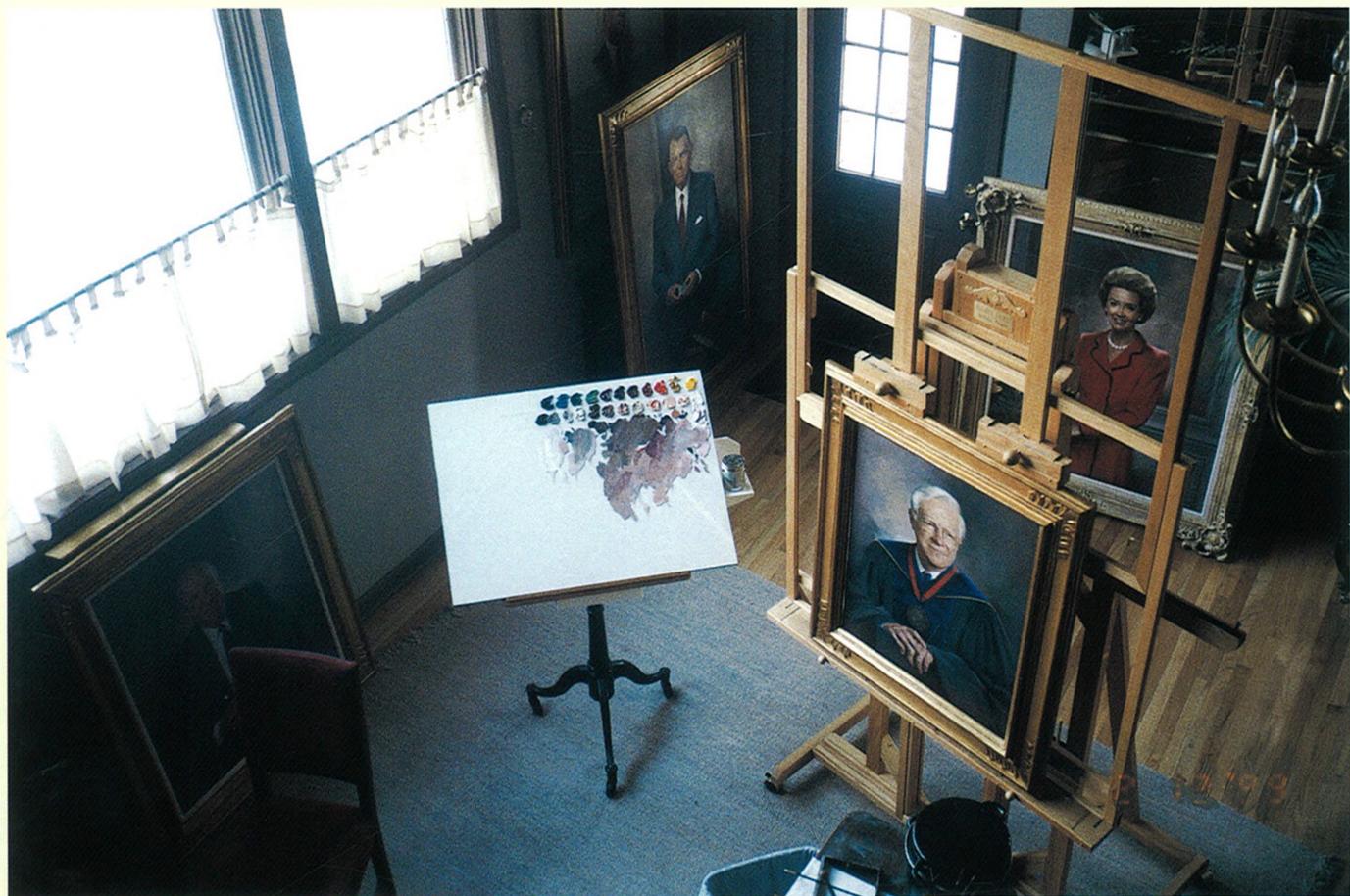
This is not an imaginary "artist's conception" of what Christ might have looked like. It is, in fact, simply a portrait from life of a young New York man wearing a white robe. It happened like this: I had been asked to present a series of Sunday morning adult "seminars" at the Fifth Avenue Presbyterian Church. The idea was that I would paint a portrayal of Jesus, describing my methods and, perhaps, give a bit of my own Christian testimony. I introduced a condition — I would do the series if a proper model could be found. Soon after this, I was at the church for a Sunday evening concert by the famous jazz musician Dave Brubeck. The church was packed. Many in the audience had come only to hear the famous performer — they were not regular churchgoers. Seated in the gallery with a mem-

ber of the seminar committee, I was astonished to see the young man whose photograph appears to the left, seated in an aisle seat on the main floor. At the intermission, we approached him. He was a young student of film at New York University, was Jewish, and had grown up in the Clinton neighborhood just west of the church. This was the first time he had ever visited Fifth Avenue Presbyterian Church. And yes, he would be delighted to serve as a model for our project. Elizabeth fashioned the white robe. The painting was done during four Sunday morning sessions, and there he stands. This was in 1980. The painting has hung ever since in the beautiful gothic chapel at Fifth Avenue Church, on West Fifty-Fifth Street.



*Photograph of Jay Friedkin, who was my model for the portrait of Christ.*





# Creative and Technical Procedure

*In this chapter, I will attempt to provide a condensed summary of the concepts and methods I employed in the creation of the paintings reproduced in this book. This chapter will not attempt to stand alone as an exhaustive reference work. For a detailed description of my procedure, I refer the reader to two of my previous books: Successful Portrait Painting (Watson-Guptill Publications, New York, 1984), and Portraits From Life (North Light Books, Cincinnati, 1999), and to the instructional videos I have made for The Portrait Institute (Box 600, Georgetown, Connecticut 06829, telephone 203 438-0297).*

## THE JOB OF THE PORTRAIT PAINTER

No one involved with portrait painting would ever pretend that it is anything but an extraordinarily difficult and demanding profession. It requires years of training and practice followed by a lifelong commitment to continuing study and growth as an artist. Every successful portraitist that I know is, above all, a hard worker. A good personal motto for the portrait artist is "never anything but my best." With every new assignment, the artist eagerly sets out to achieve three things: first, the very best painting of which he or she is capable — a true work of art in all the meanings and implications of that term; secondly, a portrayal of his subject that will bring

pleasure and satisfaction to client and subject alike; and thirdly, a technically sound product that will endure. This is a big assignment.

The possibilities for success are truly staggering to contemplate. The painter realizes that his next painting could be a masterpiece, eventually earning for itself space in a great museum and immortality for the artist in the annals of history. After all, those beautiful portraits in the Metropolitan Museum, the Louvre, the Prado or the Uffizzi, were originally just one more "job" to the artists who created them. So I am saying that the working professional artist should set his or her sights high — on the stratosphere, in fact. Create a masterpiece, and the world will discover it and pay it homage.

But on the way to a masterpiece I must please my client. So I listen to his desires as we discuss the assignment, and I strive mightily to create a painting that brings the spoken or unspoken wishes into reality. As I contemplate my subject prior to commencing a new portrait, I see my job as that of portraying the sitter at his or her best. This does not imply flattery or falsehood of any kind. Rather, it simply means that the painter is to discern what would visually portray his subject in the very best light and aspect. This is the essence of the portraitist's art.

Craftsmanship in painting is comparatively simple: use quality materials in an orthodox way. Today's painting materials are of vastly superior quality to those of any earlier era. There is a reverence for the fact that the "old masters" "ground their own colors" or "prepared their own canvases." They did these onerous tasks only because there was not a franchised art materials dealer in every town, as there is today. Today's artists' materials are produced in modern factories with the finest ingredients and quality-control equipment. There is no reason why an oil painting created today should not endure for hundreds of years.

## THERE IS MORE THAN ONE WAY TO PAINT A PORTRAIT

There are at least seven ways for the portrait artist to proceed:

1. **Entirely From Life Sittings.** This is the historic procedure. The artist places his canvas alongside the sitter, who sits or stands on a small platform. The artist proceeds entirely from observation.
2. **From Life Sittings and Studies.** Here the artist prepares preliminary studies and sketches in advance, from which the final canvas is developed in the studio. The assignment may be completed with sittings from life, with finishing touches based on direct observation. The great French painter Ingres created his portraits of the Emperor Napoleon in this way.
3. **Entirely From Studies.** Here the artist brings the painting to conclusion without a final reference to the sitter. Very difficult, and requires a great memory.
4. **From Life Sittings and Supplementary Photographic References.** The artist begins his painting directly from the sitter posing before him. During the sittings, photographs are made, which allow the artist to continue after the sitter has left the studio. At the conclusion, the sitter returns for finishing touches.
5. **A Variation on the Preceding Method.** Here the artist begins with the preparation of the photographic reference. The painting is then based on this reference material as well as on the artist's impressions, with the majority of the work done in the studio without the subject present. At the conclusion, the sitter returns to the studio for finishing touches. This is my professional method, which is described in this chapter.

6. **Entirely From Photographs.** In this approach, the artist makes his photographic materials, and then creates the portrait entirely from this basis, without a final sitting or sittings. A difficult and dangerous method.

7. **With No Live Contact Between Artist and Subject.** Some extraordinary portraits have been created in this way, such as the official White House portrait of President John F. Kennedy by the New York artist Aaron Shikler. The painting is a masterpiece, though the artist never saw the subject. Many fine posthumous portraits have been painted. But, if the subject is living, there is no justification for this method.



Charles Baskerville, 1894-1994



Norman Rockwell, 1894-1978

*These two artists, born the same year, enrolled in the Art Students League at the same time (1912). Both were influential in my own career. Baskerville was a close friend (we had neighboring studios in the same New York building for many years; he was my daughter's godfather). Rockwell was a lifelong source of inspiration. I visited with him on several occasions, exchanged correspondence with him, and shared a delightful lunch with him on one occasion.*

### WHICH METHOD IS BEST?

It depends on the personality of the artist. My friend and longtime neighbor Charles Baskerville was one of America's foremost portrait artists. In a career that spanned eight decades or more (he died just days short of his one hundredth birthday) Charles Baskerville painted hundreds of outstanding portraits. He never owned a camera and never made use of one. Everything he did was based directly on personal observation. He was gregarious and loved people. He could chat gaily as he worked, but he was nonetheless working with great precision and exactitude. In direct contrast, my own mentor Samuel Oppenheim was shy and private by nature. He did his best work alone in his studio. He said he found the sitter to be "a great distraction." Hence his best portrait work was based on a combination of sketches made rapidly from life and a mass of exquisite photographs which the artist made himself. To Oppenheim, as to many artists, the creation of the photographic reference was a serious creative act in itself. Each artist must make his or her own choice of method. What matters is the result.

The great illustrator Norman Rockwell worked entirely from life for the first half of his long career. Then he began to use photos to help him meet his deadlines. He would show an album of his work, spanning six decades, and challenge the observer to identify the point at which he began to use photography. It is impossible to tell, if you do not know the date. Rockwell's results were the same with either method.

### NOW I DESCRIBE MY OWN PROCEDURE

I never really had any doubt about my own procedure. My training in art school was for a career in illustration. The procedures that I adopted in coping with widely varying subject matter were entirely logical and natural for me. They coincided with what I had read about Norman Rockwell and the other great illustrators that I admired. When I arrived in New York and began to study with Oppenheim, I found his methodology to be consistent with my experience. I will now describe that procedure for you.

#### Step 1: MAKING CONTACT

For the first two decades of my portraiture career, all of my work came from Portraits, Incorporated, the famous New York gallery. Then, as my contacts widened and my experience grew, I began to receive jobs directly from clients. Also, many more agencies and galleries entered the portrait field, and before long I was receiving assignments from several different sources. Every agency or gallery has a slightly differing approach, but always there is an initial document of some kind, often called the Commission Agreement, which sets forth the essential details of the assignment: the names and addresses of the client and the subject, the price agreed upon, and the working terms under which the portrait will be produced. Both client and artist sign this document, and it is, in effect, a contract between the parties.

## Step 2: THE PRELIMINARY MEETING

When at all possible, I like to have a meeting with the client and/or the subject well in advance of the sittings. But more often than not, this all-important meeting precedes the first sitting by only a few hours or even minutes. At this meeting, I ask to see, if possible, where the painting will hang. Then I pose some very important questions which require thoughtful answers: Is the portrait to be formal or informal? What clothing will the subject wear? What size will the painting be? What should the background be? I am prepared to offer guidance on all of these questions, and, as the artist, I reserve the right to overrule, or at least challenge, the decisions made by the subject.

Then, as I am setting up my equipment or otherwise making my preparations for the sitting, my mind is racing to answer a multitude of other questions, which only the artist can answer. Should the subject stand or be seated? Should the pose be three-quarter left or three-quarter right? And how about the all-important lighting — from which side should it come? Should the background be dark, light or neutral? How about the color relationships? The artist must consider all of the questions, and many more, and he must make the right decisions. In my seminars I actually distribute a "Planning Checklist" for the artist to use in making these decisions. That checklist appears, in two parts, on pages 43 and 57 of my book *Successful Portrait Painting*.

## Step 3: THE INITIAL SITTINGS

At the start of each portrait assignment, I customarily conduct two sittings, ideally on consecutive days, each of about ninety minutes' duration. I consider my photographic reference material so important that I devote the entirety of both these sittings to photography.

Before the sitter arrives, I have my lighting set up and arranged very carefully. My camera is on the tripod, with spare "backs" loaded with color and black-and-white film. I leave absolutely nothing to chance. My studio is totally ready, with back-up equipment in case I have a mechanical failure. The lights are on and ready before the subject enters the room.

One great advantage of the camera is that it can be used as a sketchbook. If I am in doubt about the pose, or if I want to have a variety of poses from which I can later choose, I record them all on my 120 film. In the course of two sittings, I routinely expose perhaps as many as fifteen rolls of film, yielding 150 images.



*This picture was made about 1980 at the Fifth Avenue Presbyterian Church in New York. I am photographing the senior minister, Dr. Bryant Kirkland, in preparation for the portrait which I painted of him (page 6). You will see that I am using a soft box as my main light and an umbrella for the fill. The list which follows specifies the equipment I use now.*

### The Photographic Sitting

CAMERA	Mamiya RB67 Pro-S 6x7cm single-lens reflex 127mm Mamiya-Sekor lens
MAIN LIGHT <i>Lamp</i>	Lowell Rifa-Lite LC-88 FEL 1000 watts
FILL-IN LIGHT <i>Lamp</i>	Lowell Rifa-Lite LC-55 EHC/EHB 500 watts
ACCENT LIGHT <i>Lamp</i>	Lowell Pro-Lite DYH 600 watts
BACKGROUND LIGHT <i>Lamp</i>	Lowell Pro-Lite DYH 600 watts
COLOR FILM BLACK & WHITE	Kodak Pro-T 100 (120) Kodak Tri-X (120)
EXPOSURE: COLOR BLACK & WHITE	F:5.6 at 1/30 sec. F:8 at 1/30 sec.

The second sitting can seem repetitious to the subject, but it is extremely essential. Overnight, I reflect on the work done at the first sitting. Invariably, I think of variations I want to try, or refinements I want to make. I take special care to get close-ups of important details, such as the hands, jewelry, and special items in the background.

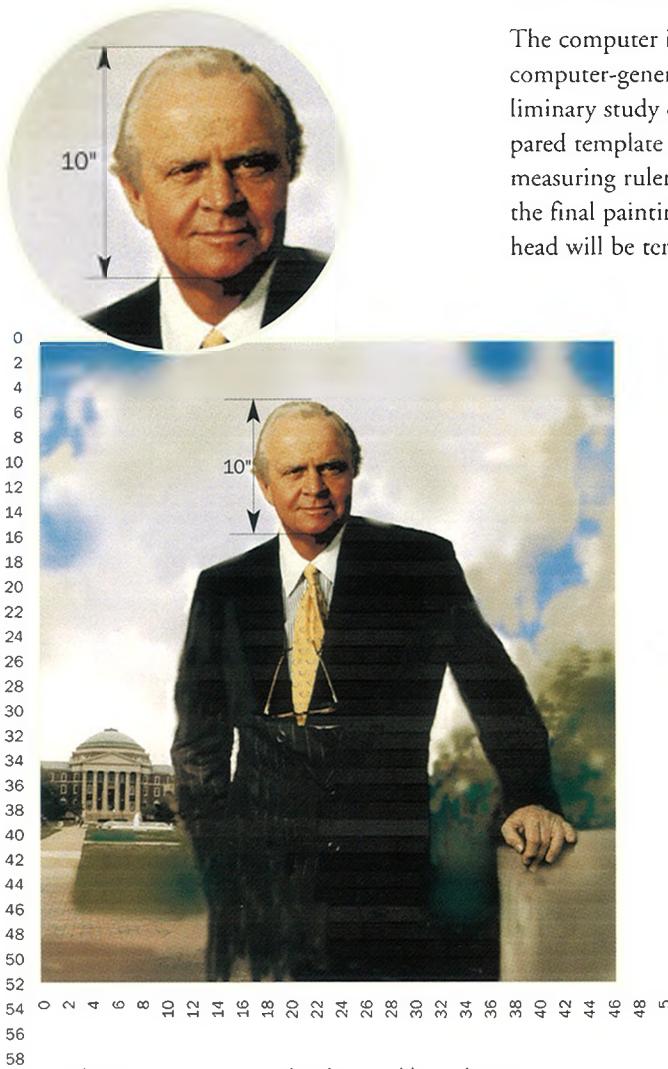
#### Step 4: EDITING THE REFERENCE MATERIAL

Back in the studio, I eagerly study my contact sheets and order prints (8½" x 11") of every image that I think will be useful.

#### Step 5: MAKING THE COMPUTER-GENERATED PRELIMINARY STUDY

Then I sit down at my computer for a fascinating creative session. First I scan the images with my flatbed scanner. Then, using a software program called *Adobe Photoshop*, I combine elements — a head, a hand, an over-all pose, a background — moving the elements around until I have an appealing composition. I can use the airbrush tool to change colors and values. I then combine the completed "study" with an image of the frame I intend to use, and I can print out an approximation of my final painting.

*I adjust the size of the image until the head fits this bracket, indicating ten inches in the final painting.*



*This is a computer-generated study, created by combining reference photos, using *Adobe Photoshop* software. The rulers show the size of the canvas stretcher, in this case 52 by 46 inches.*

#### Step 6: SIZING THE FINAL PAINTING

The computer is, as everyone knows, an amazingly useful tool. At this point, I use the computer-generated preliminary to determine the canvas size. I copy the completed preliminary study described in the preceding step and "paste" the image on a specially prepared template page. On this page I have three elements: a vertical and a horizontal measuring ruler, and a coordinated bracket that allows me to determine the head size in the final painting. Let me explain. Normally, in a life-size portrait, the size of a man's head will be ten inches — from the very top of the hair to the bottom of the chin. A

woman's portrait may be smaller. It is a very good idea to keep a pair of sculptor's calipers in your painting kit, and actually measure your sitter's head. Obviously, the amount of hair, and the hair style, will vary from subject to subject. In cases where there is a striking departure from the norm (a completely bald head, or an unusually *bouffant* hair style), the best measurement to use is from the inside corner of the eye to the base of the chin, making this measurement one-half of the final head size.

I adjust the size of my preliminary study on the page (this is easy to do on the computer) until the fit of the head between the bracket marks shows a head size that I want. Then I place the vertical and horizontal rulers beside the image, and — *voila!* I have the dimensions of the canvas stretcher!

Let me describe another method for you: Take any kind of preliminary — a sketch or a photograph of the subject with the limits of the composition marked on it — and, using a standard office copier, make an "overhead transparency" on a sheet of 8½" x 11" clear film. Then, using an overhead projector, throw the image on the wall of your studio and adjust the size of the projected image until you get what you want.

#### Step 7: STRETCHING THE CANVAS

I use a double-primed linen canvas (see specifications in the box on page 153) and heavyweight stretchers, with center braces.

#### Step 8: MAKING THE DRAWING

My drawing is made with 4B graphite pencils, and is thoroughly fixed.

#### Step 9: ORDERING THE FRAME

I always deliver my paintings framed. I insist that the frame be a museum-quality hand-carved frame of my own selection. Since this type of high-quality frame requires four weeks to carve, gild and finish, it is essential that I place the order with the framer at this point. This requires consultation with my client and his approval.

There is a bewildering array of possibilities when selecting a frame. Over the years, I have settled on four basic patterns (pictured below) which I feel set off my work to advantage.

#### Frames for Portraiture

Here are four hand-some frame patterns that I use again and again, all of them hand-carved for me by the House of Heydenryk, New York. These patterns are carved from bass-wood, measure from four to five inches wide, and are finished in gold leaf. They may be used with or without the natural linen insert.

##### MAN'S PORTRAIT

- A. "Sanden/Bronzino"
- B. "Frick"

##### WOMAN'S PORTRAIT

- C. "Gloria"
- D. "P de B"



For further information about these frames, contact:

Mr. Charles Schreiber, President  
The House of Heydenryk  
417 East 76th Street  
New York, NY 10021  
Telephone (212) 249-4903

## **Step 10: PAINTING THE PORTRAIT**

It will seem extraordinary to some not familiar with the complexities of portraiture that a multi-page description of the process would include as a single entry among many that of "painting the portrait." But that is how it is. After nine previous steps, and with several still to come, we are now at the heart of the matter. In my own procedure, I am now alone in my country studio. The sittings are completed. I have my photographic reference material, my sketches and studies, and my computer-generated preliminaries. I also have my library of art books to which I refer, studying the great portraits of the past. I have blocked out perhaps two full weeks for the painting, hopefully without interruptions (very hard to achieve).

In my studio I have made ideal arrangements for the task ahead. My white canvas is on the Hughes easel, which can be moved about quickly and easily, with no more than fingertip pressure. My colors are laid out on the palette. My radio and CD player are conveniently at hand. The light is perfect, with superb natural light pouring in my big window, supplemented by three banks of fluorescent lights, which I can snap on as needed. I do not answer the telephone while I am painting.

### **Step 10a: THE HEAD**

One of my books, *Portraits From Life* (North Light Books, Cincinnati, 1999), describes a detailed, 29-step procedure for painting a head, working directly from the live model. If you are working from studies and reference material, as many of the paintings in this book were done, the procedure would necessarily be more deliberate and careful. The main difference is the presence of a meticulous preliminary drawing, executed with charcoal or graphite pencil. A step-by-step sequence for this type of painting is illustrated beginning on page 129.

### **Step 10b: THE FIGURE**

Once the head begins to take shape, I begin to brush in the garments, using the largest sable brights and flats that I have. I always begin with the darkest darks, working upward toward the lightest tones, which go on last and hopefully can remain unaltered. The figure must flow into and out of the background, so I also begin, at this point, to lay in the tones of the background.

### **Step 10c: THE BACKGROUND**

If the background consists of simply neutral brushwork (such as on pages 57, 59, 67, 68, 71 and 85), I may be able to state my entire background in an hour's work. On the other hand, if I have a detailed, specific setting (such as on pages 32, 35, 45, 50, 73, 87, 89, 94, 115 and others), I am in for a prolonged session of careful painting.

### **Step 10d: THE HANDS**

Up to this time I have completely neglected the hands, so much so that visitors to the studio ask, "Why is he wearing white gloves?" But the hands are a labor-and-time-intensive undertaking of the utmost importance, and this work must be scheduled to receive prime-time attention. I normally devote a full day to each hand. I have produced a ninety-minute video which shows the painting of a pair of hands in step-by-step sequence, and I commend this to those who are interested. The video *Painting Hands* may be obtained from the Portrait Institute (the address and phone number are on the facing page).

### **Step 10e: PULLING IT TOGETHER**

There is a magical time when every part of the painting has received some degree of attention, and suddenly the composition as a totality begins speaking to me. All at once I can see that the back-

*Continued on page 154*

## Checklist of Studio Supplies

### CANVAS

I buy my canvas from Artists' Canvas Manufacturing Company of Brooklyn, New York. They produce a complete line of canvases in many different weights, textures and grounds. The one I use is Number 13, a fine-weave Belgian linen, double-primed with white lead.

Artists Canvas  
Manufacturing Company  
20 Broadway  
Brooklyn, NY 11211  
Telephone (718) 384-2300

### STRETCHERS

The company mentioned above also makes superb canvas stretchers. In just a few days they will produce a custom-made stretcher for you, to your precise measurements. For large paintings, I always use their stretchers. When I am in a rush and need to begin "today," there are several lines of excellent heavyweight stretchers available for purchase in increments of four inches. The brand I prefer is made by Tri-Mar Enterprises, located in California. These excellent expandable stretchers come with a center bar in both dimensions.

### BRUSHES

The brushes I use are made by Silver Brush, Ltd. of Princeton Junction, New Jersey. I believe their brushes are the finest available today. Years ago, in response to many requests from my students, I arranged with Silver Brush to make available three collections to fill varying needs: a beginner collection, a "student" collection, and a professional collection. For a detailed description and a price list for these three sets, you may contact The Portrait Institute (The address and telephone number are found on this page).

### OIL COLORS

I use two sets of colors: a selection of thirteen standard colors, and my own "Pro Mix" colors which I have specially formulated for portrait and figure work. I set out the colors in two rows on my palette, with the standard colors above and the Pro Mix colors below. There is not space here for a description of my color methods, but I go into the subject in great detail in my book *Portraits From Life in 29 Steps*, North Light Books, 1999. This book is available from The Portrait Institute, as are the Pro Mix color sets. The address is on this page.



#### The Pro Mix Colors

I created these specially formulated colors in 1974, basing the formulas on work that my mentor Samuel Edmund Oppenheim had done in the study of Velázquez's methods. In the quarter century since, thousands of artists worldwide have adopted their use for their regular work. These ten colors are the most-used colors in portrait work. When used in combination with the standard palette, an extraordinarily wide range of flesh tones can be obtained, in a convenient and repeatable way. The sets are available from:

The Portrait Institute  
P.O. Box 600  
Georgetown, CT 06829  
Telephone (203) 438-0297

The thirteen standard colors I use are:

Cadmium Yellow Light  
Yellow Ochre  
Cadmium Red Light  
Venetian Red  
Cadmium Orange  
Burnt Sienna  
Burnt Umber  
Alizarin Crimson  
Chromium Oxide Green  
Viridian  
Cerulean Blue  
Ultramarine Blue  
Ivory Black

The Pro Mix Colors are:

Light 1  
Light 2  
Light 3  
Halftone 1  
Halftone 2  
Dark 1  
Dark 2  
Neutral 3  
Neutral 5  
Neutral 7

My white is **Permalba White**, manufactured by Martin/F. Weber Company, Philadelphia. They are also a good source for

the standard colors. There are numerous quality brands from which today's artist can choose. Among them are Winsor & Newton, Rembrandt, Utrecht, and others.

Martin/F. Weber Company, Inc.  
2727 Southampton Road  
Philadelphia, PA 19154-1293  
Telephone (215) 677-5600

*Continued on next page*

ground needs to be darkened here or lightened there. The strong edges of the shadows need to be restated with more precision. Those halftone planes on the forehead need blending. This is when I am particularly grateful for my counterweighted Hughes easel, which allows me to rapidly and easily shift the painting's position as I jump from area to area. All at once the painting begins to "come together" and function as a cohesive entity. This is always an exciting time.



*Retouching varnish, damar varnish, and oil of clove with eyedropper.*

#### VARNISHES

During the course of working on a painting, I often refresh the surface with a quick spray of retouching varnish. I prefer Grumbacher Retouching Varnish, which dries quickly. When the painting is dry to the touch, but still relatively fresh, I give the painting a brush coating of Sphinx Retouching Varnish, from the Martin/F. Weber Company.

#### PAINTING MEDIUM

Over the years I have experimented with various mediums, but I really prefer to work without them, thinning my colors when needed with mineral spirits.

#### OIL OF CLOVE

A drop or two of oil of clove in each pile of paint on the palette greatly retards the drying time, and allows continuous working for several days.

#### Step 11: THE FINAL SITTING

The final sitting is the climactic moment of the entire process. Here is a typical scenario: I have shipped the framed painting to the home of my client. I arrive on the appointed day, open the box, set up the painting on an improvised easel (I borrow a stepladder — there is always one around somewhere. Turning the stepladder sideways, I rest the painting against it. The bottom edge of the frame is supported by my materials trunk, or perhaps a stack of telephone directories). My sitter arrives, and we work for an hour or so. Then comes the moment of truth. I invite the sitter to inspect the painting. Usually the spouse is on hand for this important moment, as well. I study the reactions carefully. It is instantly apparent whether the painting "rings the bell" (is an immediate success) or whether additional work needs to be done. Normally, there are several minor requests or suggestions, and I am eager to proceed at once to make the revisions. Usually a brushstroke or two is sufficient to convert a hesitant response into enthusiasm. On the other hand, I can recall at least one final sitting that continued on for several days, while I repainted a shotgun (among other things) in a hunting portrait, adding to it gilded ducks and fancy tooling.

#### Step 12: COPYING THE PAINTING

If the final sitting takes place in New York, I send the completed painting to a photographer who specializes in fine arts photography, to copy the painting.

#### Step 13: VARNISHING THE PAINTING

The painting is given a brush coating of retouching varnish (see box to the left).

#### Step 14: FRAMING AND SHIPPING

I always deliver my portraits framed. In step 9 (page 151) I describe the ordering of the frame, which allows me to have the frame on the painting for the final sitting. Most paintings today are shipped in cartons made of multiple layers of corrugated cardboard, strengthened with metal straps. Shipment is always by overnight air freight.

#### Step 15: KEEPING THE RECORD STRAIGHT

In a computer database, I maintain a record of all the pertinent information, including addresses and telephone numbers, canvas size, frame style, copy negative number, etc.

But I'm thinking about my next painting, and getting excited. There is a famous quotation normally attributed to Picasso. When asked, "Which of all your paintings is your favorite?" the great artist replied, "The next one!"

## Studio Essentials

### Studio Dimensions

The main studio room measures 24 feet (7.3m) square. The ceiling is 16 feet (4.9m) high. In addition to the room pictured here, there is an office/reception room, two storage rooms (I wish they were bigger) and a bathroom.

### Studio Easel

I use the famous Hughes easel, which is counterweighted. With a touch of the hand, the artist can move the painting up or down, or from side to side.

### North Light

The window begins 4 feet (1.2m) above the floor and rises to a height of 14 feet (4.3m). The window is 12½ feet (3.8m) wide.

### Palette Table

A piece of clear glass measuring 27 x 36 inches (69cm x 91cm), resting on a white surface. The support is an old cast-iron drawing table base.

### Tool Storage

I wish you could see more clearly in this picture one of my most important pieces of studio equipment -- an antique dentist's cabinet I bought in a country store in Massachusetts. It has many small drawers and provides amazing tuck-away space for all those miscellaneous items.



### Taboret

This is a rolling stand near the easel to hold brushes, the brush washer, and miscellaneous tools.

### Fluorescent Lights

Just out of sight above the window are two fluorescent light fixtures, each with four bulbs 8 feet (2.4m) long.

### Model Stand

With a surface four feet (1.2m) square and standing 18 inches (46cm) high, the stand must be sturdy and rigid. Carpeting adds to the appearance and safety. A narrow lip of molding ensures that the chair will not slip off.

## The Computer Corner



*The computer corner is one of the most important components of the portrait artist's studio (I can't believe how much time I spend here).*

The computer is a powerful tool in the portrait artist's studio. There are the obvious uses of e-mail, faxes, correspondence, bookkeeping and scheduling. But there are other extraordinarily valuable uses, such as preparing preliminary sketches and calculating the sizes of planned paintings (see page 150). The book that you are holding in your hands was prepared entirely on the computer.

Here is the software you will need to accomplish these tasks:

### MICROSOFT WORD

Correspondence (word processing)

### MICROSOFT WORKS

Record-keeping (spreadsheet and database)

### QUARK XPRESS

Graphic design

### ADOBE PHOTOSHOP

Preliminary sketches and image management

### HP DESKSCAN II

Import images and text into the computer

### TEXTBRIDGE PRO 98

Optical character recognition (scan text without retyping)

# The Portraits of John Howard Sanden, 1969-2000

## Government

William Archer, *United States Congressman, Texas; Chairman, Committee on Ways and Means*  
Rear Admiral John J. Bergen, *United States Navy*  
Robert C. Byrd, *United States Senator, West Virginia; Majority Leader of the United States Senate*, p. 40  
Peter H. Dominick, *United States Senator, Colorado*  
Lewis Douglas, *United States Ambassador to the Court of Saint James*  
Antonio Deinde Fernandez, *Ambassador of the Central African Republic to the United Nations and Vice Minister of Foreign Affairs*, p. 74  
Dr. James Fletcher, *Administrator, National Aeronautics and Space Administration*, p. 42  
James Gibson, *Justice, New York State Court of Appeals*  
Irving Goldstein, *President, Communications Satellite Corporation*  
George T. Gregory, Jr., *Chief Justice, Supreme Court of South Carolina*  
Joe Frank Harris, *Governor, State of Georgia*, p. 116  
His Excellency the Oni of Ife, *Nigeria*  
Robert A. Lovett, *United States Secretary of Defense*, p. 60  
Dr. Carlyle G. de Macedo, *Director, Pan American Health Organization*  
A. Franklin Mahoney, *Presiding Judge, New York State Supreme Court, Appellate Division*  
David Maxwell, *President, National Federal Mortgage Corporation*  
Roy S. Moore, *Judge, Sixteenth Judicial Circuit, State of Alabama*  
His Majesty the Alafin of Oyo, *Nigeria*, p. 90  
Dr. James R. Schlesinger, *United States Secretary of Defense; United States Secretary of Energy; Director, Central Intelligence Agency*, p. 128

## Education

Dr. David Alexander, *President, Pomona College*, p. 66  
Jack R. Aron, *Chairman, Board of Trustees, Tulane University Medical School*, p. 44  
Mildred Berendsen, *Headmistress, Chapin School, New York*  
Dr. Neal R. Berte, *President, Birmingham-Southern University*  
Dr. Isaiah Bowman, *President, Johns Hopkins University*  
Dr. Detlev W. Bronk, *President, Rockefeller University; President, Johns Hopkins University*, p. 123  
Patrick H. Calloway, *Professor, Episcopal High School, Alexandria, Virginia*  
Dr. Jack Critchfield, *President, Rollins College*  
Dr. David Ellis, *President, Lafayette University*  
Dr. Pamela Gann, *Dean, Duke University School of Law*  
Dr. Thomas W. Gillespie, *President, Princeton Theological Seminary*  
Dr. John S. Grinalds, *Headmaster, Woodberry Forest School*  
Dr. Donald F. Hornig, *President, Brown University*, p. 54  
Frank H. Kenan, *Founder, Kenan Institute of Free Enterprise, University of North Carolina at Chapel Hill*  
Dr. John Kuykendall, *President, Davidson College*  
Dr. Russell Larmon, *Professor, Dartmouth University*  
Lawrence Lewis, *Chairman, Board of Trustees, Flagler College*  
Henry Luce III, *Board of Trustees, Princeton Theological Seminary*, p. 72  
Dr. Maclyn McCarty, *Vice President, Rockefeller University*  
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Claire W. Nagle, *Chairman, Board of Governors, Rutgers University*  
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Dr. Aagnar Pytte, *President, Case Western Reserve University*, p. 102

Dr. William Proctor, *President, Flagler College*

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E. Craig Wall, Jr., *Chairman, Board of Trustees, Davidson College*, p. 142

## Clergy

The Reverend Dr. Morris Chapman, *President, Executive Committee, Southern Baptist Convention*

The Right Reverend Ned Cole, *Bishop of the Episcopal Church, Diocese of Central New York*

The Reverend Dr. Billy Graham, *Evangelist, Author*, p. 70

The Reverend Dr. W. Frank Harrington, *Senior Minister, Peachtree Presbyterian Church, Atlanta*, p. 114

The Reverend Dr. Kenneth O. Jones, *Associate Pastor, Fifth Avenue Presbyterian Church, New York*, p. 94

The Reverend Dr. D. James Kennedy, *Senior Minister, Coral Ridge Presbyterian Church, Fort Lauderdale; Chancellor, Knox Theological Seminary; Founder and President, The D. James Kennedy Center for Christian Statesmanship, Washington, DC*

The Reverend Dr. Bryant M. Kirkland, *Senior Minister, Fifth Avenue Presbyterian Church, New York; President and Chief Executive Officer, American Bible Society*, pp. 6 & 96

The Reverend Daniel McGuire, *Loyola College in Maryland*

The Reverend Dr. Robert Ray Parks, *Rector, Trinity Parish, New York*

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W. C. Bauer, *President, South Central Bell Telephone Company*

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Stephen Bechtel, *Chairman, The Bechtel Group, Inc.*

Wallace Bunn, *President, Bell South*

Dan Burke, *Vice President, Capital Cities/ABC, Inc.*, p. 56

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Edward E. Crutchfield, Jr., *Chairman, First Union Corporation*, p. 78

Frank Daniels, Jr., *Publisher Emeritus, The News & Observer, Raleigh*, p. 86

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John W. Field, *President, Warnaco, Inc.*

Robert J. Fierle, *Founder and Chairman, American Precision Industries*

**Gerald J. Ford**, *Chairman, California Federal Bank*, p. 108

William Clay Ford, *Vice President, Ford Motor Company; President, Detroit Lions*, p. 120

Lewis W. Foy, *Chairman, Bethlehem Steel Corporation*

William Gladstone, *Chairman, Ernst & Young, Inc.*

Leonard H. Goldenson, *Founder, ABC Television Network*

Dr. James Goodnight, *Chairman, SAS Institute*, p. 88

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David Hicks, *Chairman, Computer Power, Inc.*

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Ben F. Love, *Chairman, Texas Commerce Bank*

Erskine Love, Jr., *Chairman, Printpak, Incorporated*

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Walter J. Matthews, *President, Public Service Indiana*

Hugh L. McColl, Jr., *Chairman, Bank of America*, p. 84

O.D. McKee, *McKee Baking Company*

James W. McLamore, *Founder, Burger King Corporation*

Richard Miller, *Chairman, Corroon & Black Corporation*

Christopher J. Murphy III, *Chairman, 1st Source Corporation, South Bend*

Thomas Murphy, *Chairman, Capital Cities/ABC, Inc.*

Constantine S. Nicandros, *Chairman, Conoco, Inc.*, p. 132

Gerald B. Payne, *President, United Gilsonite Laboratories*

Earl Phillips, *President, First Factors Corporation*

S. Caesar Raboy, *Chairman, CM Alliance*

Ernestine M. Raclin, *Chairman Emeritus, 1st Source Corporation, South Bend*

Charles Rice, *Chairman, Barnett Banks*

Robert E. Rich, *President, Rich Products Corporation*

David Rockefeller, *Chairman, Chase Manhattan Bank*, p. 110

Nicholas St. George, *Chairman Oakwood Homes Corporation*

Robert Scheu, *President, Marine Midland Bank*

Dwight Scott, *Founder, Scott Grass Seed Company*

Sherwood H. Smith, Jr., *Chairman, Carolina Power & Light Company*

Raymond W. Smith, *President, Bell Telephone Company of Pennsylvania*

R. H. Spillman, *Chairman, Bassett Furniture Industries*

Martin Stein, *Chairman, Regency Group, Jacksonville*

Sy Sternberg, *Chairman, New York Life Insurance Company*

Richard Thomas, *Chairman, First National Bank of Chicago*

Arthur H. Thornhill, *Chairman, Little, Brown and Company*

Charles C. Tillinghast, *Chairman, Trans World Airways*

Robert W. Tullis, *President, Home Insurance Company*

Daniel P. Tully, *Chairman, Merrill Lynch and Company*

Henry C. Unruh, *Chairman, Provident Life Insurance Company*

Peter Vink, *Chairman, North American Philips Corporation*

E. Craig Wall, Sr., *Founder, Canal Industries*

Gilbert M. Wetzel, *President, Bell Telephone Company of Pennsylvania*

James B. Williams, *Chairman, SunTrust Banks, Inc.*, p. 134

Peyton Woodson III, *Chairman and President, British-American Insurance Company*

Edgar Woolard, *Chairman, E.I. DuPont de Nemours and Company*

## The Professions

James Arness, *Actor, for the National Cowboy Hall of Fame*

Charles Baskerville, *Artist; President, American Society of Mural Painters*

Clark M. Clifford, *Partner, Clifford & Warnke*, p. 36

Jimmy Cooper, *World's Champion Rodeo Cowboy, for the National Cowboy Hall of Fame*, p. 76

George W. Foy, *Partner, DeGraff, Foy, Conway and Holt-Harris*

Ben Johnson, *Actor, for the National Cowboy Hall of Fame*, p. 92

John J. McCloy, *Partner, Tweed, Hadley and McCloy*, p. 100

Slim Pickens, *Actor, for the National Cowboy Hall of Fame*, p. 92

Herbert Warren Wind, *Author, for the United States Golf Association*

Mrs. Richard Horn, *Montclair, New Jersey*

Mrs. John L. Jernigan and Daughter, *Raleigh, North Carolina*

Mr. Earl Johnson, Jr., *Raleigh, North Carolina*

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General Arthur J. Poillon, *Montrose, Alabama*, p. 104

Mr. and Mrs. Robert Rayford, *Alexandria, Louisiana*

Mrs. Nelson A. Rockefeller, Sr., *Pocantico Hills, New York*, p. 138

Mr. Mark F. Rockefeller, *New York*

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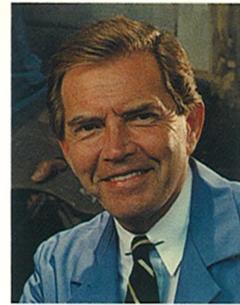
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John Howard Sanden has been, for three decades, one of America's best-known, highest-paid portrait artists. *Profile* magazine said, "John Howard Sanden may well be the best-known name in contemporary American portraiture." *The New York Post* said that he "is the closest we have in America to being our court painter." The American Society of Portrait Artists presented him with their first John Singer Sargent Medal for Lifetime Achievement. Houghton College recently presented him the Doctor of Fine Arts degree. This is his fourth book on the subject of portrait painting.



Dr. Bryant M. Kirkland is the author of the very moving and inspirational foreword. Dr. Kirkland served distinguished pastorate in the Presbyterian Church (USA) in New York, Washington, D.C., Tulsa, and elsewhere, in addition to serving as president and chief executive officer of the American Bible Society. He is the author of numerous books. More about Dr. Kirkland appears on pages 6, 7, 8, 96 and 97.

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